CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

0-,2M56,1
K6

1703

SAVITRI

[TORU DUTT]

Annotated by

G. P. GUPTA, M. A.
Colonelganj Intermediate College,
Allahabad

TENTH

REVISED AND ENLARGED EDITION

पुस्तकालय
आगत क्रमांक ......११०६८......
दि.कि ....

Published by

Bharat Book Depot
Publishers, Booksellers & Stationers
2, Hewett Road, Allahabad--3

?966 Price Rs. 2.25

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

CONTENTS

—:o:—

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

SAVITRI

(*By* **Toru Dutt**)

INTRODUCTION

Hail to thee blithe spirit,
Bird thou never wert
That from heaven or near it
Pourest the ful heart

In profuse strains of unpremediated art...*Shelley*

Life of Toru Dutt—Toru Dutt was born in Rambagan, 12 Manicktollah Street, Calcutta, 4th March, 1856. When she was only six, her father, Mr, Govind Chander Dutt embraced Christianity in 1862 with his brothers. When she was 12 she accompanied her father to Europe and studied French in a school at Nice. Then in 1871 she went to Cambridge where she attended the higher lectures for women. After staying and studying abroad for four years she returned to Calcutta in 1873 with a remarkable knowledge of and proficiency in English and French.

She then started learning Sanskrit in order to be able to bring out another sheaf not gleaned in French but in Sanskrit fields. In 1874 her first and last *A sheaf gleaned in French Fields* appeared during her life-time. It consisted of translations from the works of 60 or 80 French romantic poets including some pieces from Victor Hugo. Its literary grace attracted the attention of Edmund Gosse who said about it that if modern French literature were entirely lost it might not be found impossible to reconstruet a great number of poems from this Indian version ofan Indian girl rendering French poems into English : this is a phenomenon too good to be true. She also wrote a French novel

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

and unfinished romance in English called *Bianca*, writi ballads and legends and composing a member of poems *The Tree of life*, *Near Hasting* and *The Lotus* etc T songbird of India breathed her last on August 30, 18 Her 'race was run', at the tender age of 21. This is t full history of her life cut short by the icy hand of deat Ah ! how truly it has been said, "those whom goos love d young".

TORU DUTT'S PERSONALITY

Toru's father called her puny self-like, self-willed a shy, but most intelligent. She was a strange girl. She w weak but strong, sad but cheerful. Toru suffered from t same fatal disease of which her elder sister had died at t age of 20. But inspite of her illness, like R. L. Stevens she was always at true heroine fought with her adve fate. She forgot her cares and troubles in writing poe and enjoying the beauty of nature and the song of birds her garden where she often spent most of her time. In h letters she has frequently mentioned about the fruits a flowers sun birds of her garden. In one of her letters s wrote "The mornings are pleasant in the garden. Ve early at about there in the morning, the *Bheemraj*, a lit bird, sang his song half an hour afterwards all the bush and trees burst into melody. And the gay little hummi birds with their brilliant colours, dive into the flowers f honey with busy twitters". Thus, we find that Toru Du though physically weak and delicate had a unique pe sonality of her own. Like Savitri, she had a spiritu beauty which reflected in her smiling face and brave hea The late Dr. Amarnath Jha has very beautifully summ up her life and personality in the following lines : "Fr and delicate since birth, brought up by a doting fath who lavished every care and attention on her, born Hindu family but converted early to Christianity, fed Hindu myths and legends,acquired both through books a through oral tradition, educated in Europe and longing return of England, attracted towards the end of her life Sanskrit and devoting every hour to its grammatic intricacies, writing in French and English but in h mother tongue, publishing works in both these languag

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

leaving with those who knew her the fragrant memory of an exceedingly charming personality, dying before she was twenty two, Toru Dutt is one of the most poignant examples of those who before their proper time pass through the door of darkness."

TORU DUTT AS A POETESS

Toru Dutt, the girl prodigy, stands in [the front rank of all those minstrels of Indo-Anglican poetry which flourished in the middle of the 19th century, She proved herself to be a genuine poetess, while still in her teens. Speaking of the talent Edmund Gosse enthusiastically said, "It is difficult to exaggerate when we try to etsimate what we have lost in the permanent death of Toru Dutt. Literature has no honours which would have been reyond the grasp of a girl at the age of 21, and in the languages separated from her own by so deep a charm, had produced so much of lasting worth. When the history of the literature of our country comes to be written, there is sure a page in it dedicated to this fragile, exotic blossom of songs." Toru Dutt was a born poetess of the first water. She was endowed with a rate gift of story telling, 'of arousing interest and curiosity, of creating suspense, and of drawing character." She was essentially a narrative poetess. But at some places she excelled in desciiptive poetry. How vividly she describes Yama, the God of death :

"Upon his head he wore a crown
That shimmered in the doubtful light
His vestment scarlet reached low down
His waist ; a golden girdle dight
His skin was dark as bronze, his face
Irradiate, and yet severe
His eyes had much of love and grace
But glowed so bright, they filled with fear."

Inspite of her Western education and Christian religion under the influence of which she had been brought up, she was always Indian She heard from her mother the stories of Sita Savitri, Dhruva, Lakshman and Prahlad which inspired her and touched a responsive chored within her. She wrote about the old myths and tales with unparalleled grace and vigour without feeling and making others feel

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

that they were false or fantastic. She had firm faith God who always protects the virtuous from all dange temptations and sins. Her view of life was typically Ind and her philosophy Vedantic. What Savitri says abo this world can be said by any illiterate Hindu.

"I know that this transient world
All is delusion, nothing true
I known its shown are mists unfuried
To please and vanish. To renew
Its bubble toys, be magic bound
In Maya's network frail and fair
Is not my aim."

Sometimes Toru Dutt wrote lines of poetic beauty ar truth that generally come by intuition or long experienc This sentence can hardly be believed to have come o from a girl of 18 or 19.

"Death comes to all soons or late ;
And peace is but a wandering fire."

She was an ardent lover of nature. The descriptio of nature in her ballads prove that she loved nature wit passionate and sensitive heart. She was specially respo sive to colour and her power of observation war exquisit vely sharp. Her language and style are simple but effectiv limpid and charming like a gentle stream. The use o similes and metaphors lend a literary grace to her poetry.

Toru hardly wrote any subjective poetry, but if she ha lived longer and secured greater confidence in herself sh must have written immortal lyrics of unfading beauty. O she few lyrics she wrote *Our Casuarina Tree'* is the best Speaking of her as a poetess, Dr. Edward Thompson rank her with Sappho and Emile Bronte but there is no com parison between them except that they were all women. Toru Dutt lacks the fire and force of Sappho and the penetrating imagination of Emile Bronte.

However, Toru Dutt like Keat's nightingale, sank in full throated ease, the glory and spirit of her motherland She was a genius par excellence. The Saturday Review wrote of her in 1879. "There is every reason to believe that in intellectual power Toru Dutt was one of the

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

most remarkable wom n that lived. H d George Sand or George Elliot died at the age of 21, th y would certainly not have left behind and proof of application or originality superior to those bequeathed to us by Toru Dutt ? If she had lived longer, she would have been the best interpreter of the spirit and culture of India to the West. The posthumous publication of '*Ancient Billads and Legends of Hindustan* earned for this girl prodigy a deathless place among the inheritors of unfulilled renown. But with all that she has written during her brief stay on earth "she remains eternally young for ever fair, still dreaming the glittering dreams of youths.

WHAT IS POETKY

To define poetry inspite of all the definitions by poet and critics is as difficult as to define life or love But we all know what are the essential qualities of poetry just as we all know that things are living and loving. All of us are poets at heart in a measure in as much as we all feel and have power to communicate our feelings to others in some way or other. But poets are more sensitive and are better able to express their feelings in a more beautiful way and to make others share the joy of their feelings. They open new windows in our souls.

The first essential quality of poetry is *imagination.* Imagination is vital to poetry. With the help of his imagination the poet sees the visions of truth, beauty and wisdom in the incidents of human life and external nature.

The second quality of poetry is its *power of appeal to man's sense of beauty.* It awakens in man his innate aesthetic fellings. Here poetry differs from science which aims at arrival of naked truth by experiment, observation and logic. The poet discards all that is displeasing. He being inspired, arouses in his readers a similar emotional exprience of great beauty.

The third essential feature of poetry is the *concrete shape of the poet's thoughts and feelings.* Abstract ideas are too cold to appeal to our emotions. So the poet's ideas and feelings should appear before the reader in a tangible concrete form,

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Fourthly *metrical composition or rhythic expression* is of vital importance to poetry. Dr. Johnson says that three should be three things in poetry. It should bring out some truth and it must give purest pleasure. It must be a material composition. Some critics are of opinion that metre is not necessary for poetry. Gitanjali is not composed in a metrical form and yet it is one of the finest pieces of poetry, but no one can deny that we are more delighted and more deeply moved to hear fine idea or sentiment expressed in rhythmic order or materical lines. Lines full of emotion and imagination but without musical garb simply jar and jerk and fail to move us. They may be called "prose poems." Unlike Mill, Carlyle and Coleridge lay stress on musical composition which is fundamental to poetry. To sum up beautiful expression of emotion or the 'best thought in the best order' may appear to be a reliable touchstone to judge what poetry is.

What poetry aims at—The primary aim of poetry is to give pleaure. It pleases first and pleases last. It also elevates us to the same higher level which the poet occupies during his inspired moments. It covers a very wide range for it touches every aspect of the whole creation—seen or unseen. Hence poetry teaches us through pleasure.

Classification of poetry—Broadly speaking poetry is of two kinds :—(1) Subjective, and (2) Objective.

Subjective poetry—In subjective poetry the poet speaks of himself. He expresses his personal thoughts and feelings and experiences. Sonnets of Shakespeare and Milton, lyrics of Shelley and Keats, Wordsworth's Odes and Gray's Elegy are some of the famous examples of subjective poetry.

Objective poetry—Objective poetry consists of description of the incidents, feelings and actions of others. It is purely impersonal. The poet does not talk of his own feelings and experience. Homer's *Illiad*, The *Ramayan* and The *Mahabharat*, Milton's *Paradise Lost* and Tennyson's *In Memorium* are great examples of objective poetry. Epic, Idylls, Parable, Allegory and Ballads are some of the famous examples of objective poetry. But one should always bear in mind that the poet's personality can never be dissociated, form his composition be it subjective or objective.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Objective or narrative poetry may be further sub-divided as mentioned above into the ballad, the epic, the didactic, the descriptive and the dramatic poetry.

(a) The Ballad.—The word "ballad" comes from the French word 'Ballad' which means 'to dance'. So it means a song to the tune of which one can dance. The beginning is simple and direct. It is written in ballad metre. In the ballad metre there is a stanza of four lines of which the first line rhyma with the third and the second line rhyms with the fourth. The lines have four iambic feet. Coleridge's *Ancient Mariner* is written in this metre.

(b) The Epic.—The epic is a long narrative poem. It tells the story of a hero or heroine engaged in some adventure or heroic struggle affecting the life of the whole nation. It has five qualities. Firstly, it should narrate the story of some adventure of a hero or a heroine. Secondly, it must have some divine inspiration. Thirdly, it must treat a subject of great importance to all mankind. Fourthly, the characters of the story should be partly humane and partly divine. Lastly, the language and style should be elevated and dignified. Milton's *Paradise Lost* is a great epic poem of universal popularity. Toru Dutt's *Savitri* is also a short narrative poem written in the ballad metre.

(c) The Didactic Poetry.—The didactic poem teaches us a moral. Pope's *Essays on Critisism* and *Essays on Man* are didactic poems.

(d) The Descriptive Poetry.—In descriptive poetry scences and objects are so vividly described as if they were painted before our eyes. Descriptions are found in every kind of poetry. Goldsmith's *The Traveller* and *Deserted Village* are famous descriptive poems.

(e) The Dramatic Poetry.—Poetry used in drama is called dramatic poetry. Shakespeare has mostly used poetry in all his plays. Dryden also has written his plays in meterical lines. Generally blank verse is used in dramas. We need not go into its details for it is not required at this stage.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

FIGURES OF SPEECH

(अलंकार)

The device by means of which a word is used in a sense different from its ordinary meaning is called a figure of speech. Such a use of words beautifies the language and and style and also increases their effect For example, when we say, "There are many *flowers* in the *garden*", the word 'flower' has been used in its literal or ordinary sense. But if we say "Pt. Nehru is the finest *flower* of Kashmiri family", we use the word 'flower' in a different figurative sense and so we have used here a figure of speech

The following figures of speech are very popular and prescribed for U. P. Board Intermediate Examination :—

(i) *Simile* (उपमा अलंकार)—It is figure of speech by which a comparison is made between two *different and dissimilar things* on some points common to both. The comparison is expressed by the use of words 'like' and 'as'.

Examples

(1) I came like water like wind I go.
(2) He fought like a lion and fell like a hero.
(3) He ran as fast as the wind.
(4) He was as innocent as a lamb and as pure as gold.

Note—There is no simile if we say 'Akbar was as good a king as Ashok, because both Akbar and Ashok are human beings.

(ii) *Metaphor* (रूपक अलंकार)—Metaphore is a condensed simile. Instead of comparing two different objects they are made identical with each other and so the words 'like' and 'as dropped out.'

Examples

(1) Man is the *cream* of creation.
(2) Napoleon was the *flower* of his family.
(3) Life is a *dream*.
(4) The camel is the *ship* of the desert.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

(iii) *Personification*—By the figure of speech lifeless things (such as mountains, rivers, trees and earth) and abstract idea (like death, love, pride, jealousy, etc,) are treated as living Beings with human feelings.

Examples

(1) The thirsty earth soaks the rain,
(2) Death lays its icy hand on all.
(3) Evening smiles and night weeps.
(4) Love conquers all.

(iv) *Apostrophe*—This is a figure of speech by which lifeless things, abstract ideas or absent or dead men are not only treated as living but also addressed as if they are alive or present. It is a special kinds of Personification.

Example

(1) O Gandhiji ! thou should'st be living at this hour.
(2) O Caesar ! thou art might yet
(3) O Solitude ! where are the charms.
That have seen on the face ?
(4) Roll on thou deep and dark blue occean roll.

(v) *Nyperbole* (अतिशयोक्ति अलंकार)—It is a figure of speech by which things are spoken of either greater or smaller or worse than that they actually are.

Examples

(1) Hell trembled at his feet.
(2) Rivers of blood have flowed in the name of religion.
(3) All the perfumes of Arabia will not sweeten this, little hand.
(4) They were swifter than eagles and stronger than lions.

(vi) *Onomatopoeia*—By means of this figure of speech the very sound of words echoes their sense. जब शब्दों के उच्चारण मात्र से उनके भावार्थ का आभास होता है।)

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Examples

(1) I bubble into eddying bays.
I babble on the pebble.

(2) The hissing of the snake and the humming of thy bees,

(3) The cooing of the doves and the twittering of the birds,

(vii) Oxymoron (विरोधाभास)—It is figure of speech by which to words quite opposite to each other in literal meaning are put together.

Examples

(1) It is *cruel kindness* to let a criminal go unpunished.

(2) He was *idly busy.*

3) Cowards lie in a *living grave.*

(4) Aching joo; wisest fool.

(viii) (*Alliteration*अनुप्रास)—It is the repetition of words beginning with the same letter or sound

Examples

(1) Full Fathom five thy father lies.

(2) Teach thy tongue to tell the truth

(ix) Pathetic Fallacy—It attibutes human feeling to nature and makes her share and sympathise with man's suffering and joys.

Examples

The sighing wind; the weeping night; the cruel sea grew civil at her song,

---

THE STORY OF SAVITRI

(Based on the text of the poem)

Savitri was the only daughter of Ashwapati, the wise and powerful king of Madras, an old state in East Punjab. She was very beautiful and had charming manners. As

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

the years passed by, Savitri grew into the most lovely maiden in the whole of India. But she was so pious and child-like that no one dared look at her with evil intentions. Her purity and celestial beauty overawed even the bravest warriors and princes of the country. In those good old days Indian women were not kept imprisoned behind the four walls of the house. There was no purda system. Savitri with her young playmates, moved freely in the field and the forests. She often visited some hermitages at her sweet-will. Her father also gave her full liberty to go wherever she liked because he believed that no harm could be possibly done to a person like Savitri who was as pure as snow. He had only one care and it was to find a suitable match for his gifted daughter.

One summer morning, when the fields were green with waving corn, Savitri went to a hermitage. She saw some youths playing there. One of them was evry handsome, tall and kingly in appearance. His name was Satyavan. Savitri fell in love with him at the first sight. Her virgin heart blossomed to see Satyavan. She learnt from the old sage that he was a Kshattriya and the son of an exiled king named Dyumatsen who lived in the forest with his wife.

While returning home, Savitri saw that the whole world had change. All things around her pulsated with life and joy. Even the thatched huts were enveloped in a rainbow glory and the corn fields were gay and green. It was due to her love for Satyavan.

Savitri told her mother about her choice. Her mother informed the king with mixed feelings of sorrow and joy. The King sorrowfully replied that it was dangerous to give away Savitri in marriage to a forest youth without knowing his race and religion. They should not be in a hurry in such a delicate matter as marriage.

After some days holy sage Narad, son of Bramha, came to the King's court. He was warmly welcomed by the King. Just then Savitri also came in. Being charmed with her radiant beauty and goddes like appearance, Narad asked the King who she was. The King replied that she was his only daughter. Then having learnt that she was

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

still unm rried, Naradji advised the King to get her married as early as possible. The King asked Savitri to tell Naradji about Satyavan whom she had selected as her husband. Savitri modestly obeyed her father and told Naradji all about Satyavan.

Naradji opposed the union strongly because it would bring untold miseries upon her. But Savitri boldly but humbly replied that it was impos·ible for an Arvan girl to think of another choice, for the heart once given away to one person could not be given to another. She had chosen Satyavan as her husband and it would be a deadly sin if she did not marry him. The King then asked Naradji as to why he was against the marriage and requested him to tell him if the match was not worthy. Naradji replied that Satyavan hand all good qualities that a prince should have. He was worthy son of a worthy father. Dyumatsen was a powerful king and come of the illustrious solar race But life had one defect which outweighed all his virtues. His life was short and that he wold die exactly after one year from that day.

The future was no secret to the holy sage Narad. His prophecy could not be disbelieved. The father, therefore, persuaded Savitri to give up the idea of marrying Satyavan for it was only a thought barely crossed the mind and might be easily forgotten. Savitri boldly replied that it was impossible to change her mind. She told her father that she would remain unmarried all her life rather than think of marrying anybody else. Besides, who could break the chain of fate? If she was destined to be a widow, no human effort could undo her doom. Her courage and iron will touched the sage's heart and he said that it was not proper to question the will of God and it might prove a blessing in disguise like the darkest could pouring gentle raiu on earth. The King agreed to the marriage proposal.

Savitri and Satyavan were married with great pomp and show amidst great rejoicings all over the kingdom. Savitri then went to live with her husband in the forest. She dressed herself ln simple clothes and discharged her duties as an ideal wife and 'daughter-in.law' 'with simplicity and grace'. She won the heart of all at the hermitage. But a dark could—'a sceptre grim' hung over her happpiness.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

She could not forget the terrible words of sage Narad. As the days passed by, she prayed to God with cover increasing devotion for the long life of her husband. At last the fatal dav came and Savitri waited with bated breath to see which was victorious—Death or her Love, The whole day passed off happily. No calamity befell her. In the evening Satyavan got ready to go to the forest to gather fruits and fuel. His mother forbade him but he insisted on going to the forest. Savitri with trembling heart also following her husband with the permission of her father-in-law, the blind old king.

Satyavan talked to Savitri all the way but she kept quiet. She was haunted by the same fearful thought and she was pale with fear. Suddenly a dreadful silence gripped the whole atmoshphere. Satyavan had a fatal attack of headache The axe fell down from his had and he lay down resting his head on the lap of Savitri. He felt that his end was near and bidding farewell to his beloved, lay dying fast.

Savitri sat still beside her dead husband. She looked like a statue mugic-bound. Soon she saw a stranger slowly gliding beneath the branches of the tree under which Satyavan lay dying. He had on his head a crown that shone brightly in the light. He had a dark skin and shining face with a fearful look. In his hand he carried a string with a noose at its end Savitri recognising him to be Yama, the God of Death, gently put her husband's head on the ground and bending her head in his respect asked him who he was and why he had come there. The stranger replied that her chastity, prayers, fasts and faith compelled him to appear in person before her his name was Yama, the God of Death. He also informed her that he had come to take her husband away from this earth. Then he tied the soul of Satyavan no bigger than the thumb with the string and moved slowly on towards his dark dominions. Hoping against hope Savitri followed him. Yama advised her to return home and attend to her duties. Savitri replied, 'Duties I have none. I must follow my husband waerever he goes or is led, though threatening darkness, envelopes my path. I know this world is an illusion or Maya and all things are transient and will perish one day and then every man is his own friend or foe

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

according to his thoughts and deeds good or bad. So to b
virtuous and to perform my duty is the be-all and be-e
all of my life." Pleased with the words of Savitri, Ya
granted her a boon by which she might ask anything exc
the life of Satyavan. Savitri prayed to him to give ba
eyesight to her old father-in-law and make him king of
old kingdom again. Yama granted her request. Then
asked her to return as the path was dangerous and s
would be tried. Savitri again replied. "How can I f
tried by the side of my husband. An Aryan lady stands
her husband in weal and woe. Besides, people do n
obey you. they are afraid of you and call you Yama, t
conquerer. But they do not know, that you conquer a
control all not by destruction but by mercy and love
The God of Death was so pleased again with this reply th
he promised to grant her another boon but not the life
her husband, Savitri prayed to him to grant her fathe
hundred sons to continue his line. Yama granted it. B
Savitri still followed him and said, "No pleasure on ea
is superior to the company of the good, so kindly let
ever dwell in the midst of the good and grea wherever th
may be."

God Yama was again so pleased with Savitri's piety a
grace that he promised so grant her another boon. Savi
felt that King Yama had become extremely kind to her a
that his heart had over flowed with love and mercy. S
availed herself of the opportunity and prayed to him
release her husband's soul and grant them a hundred w
and brave children. God Yama readily granted the bo
and loosened the knot that bound her husband's so
Then he blessed Savitri and Satyavan with four hund
years' happy life on earth and disappeared in a flame.

Savitri took her husband's soul and hastened back
the place where his dead body lay. She placed the s
upon his heart and Satyavan woke u quite hale and he
as if from a sound sleep. He gazed at Savitri wit
dewildered look.

Savitri as a Narrative Poem—Savitri is a narrative po
It is taken from Toru Dutt's famous book entitled 'Anci
Ballads and Legends of Hindustan', published in five pa
five years after her death with an introduction by
eminent critic Edmund Gosse. It deals with

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Indian theme. The famous story of Savitri has been taken from the Great Indian epic poem, the Mahabharat. It is on the lip of almost every Indian's tongue. So. except the language which is English, everything is typically Indian, Thoughts, themes, characters and ideals are all Indian first and last. Even the similes, metaphors and imagery used by Toru Dutt are purely Indian in character and setting. Describing the beauty of Savitri she used the age old Indian simile :

> "Fair as the lotus when the morn
> Kisses its opening petals red.
> After sweet showers in sultry June."

It is a fine example of objective poetry. . The march of events has a natural flow with logical sequence. There is no attempt on the part of the author to inflict a moral upon us. The narration is of course interpreted with vivid descriptions of things and persons and the poet's own views and interpretations of life. The poem is full of some vivid character sketches. The poem is written in the ballad metre *i. e.* four line stanzas having for iambic feet in each line. The first line rhymes with the third and second with the fourth.

A Critical Appreciation—Toru Dutt's poem 'Savitri' gives us a glittering glimpse of human life in ancient India. Savitri stands for ideal womanhood of Ineia. She is an ideal wife who stands by her husband in weal and woe. Her chastity and devotion, transparent sincerity and firm determination, perseverance and selflessness, enables her to conquer death The poem exercises a chastening and ennobling influence on the reader, Men fear death as a cruel leveller or destroyer. But Toru Dutt in this poem has depicted death as a friend, philosopher and guide, full of the milk of human kindness for those who are virtuous and strong-willed. Death is neither cruel nor an object of terror as common people think. It comes upon us like a blessing in disguise. The love is immortal. Even death cannot destory it. There are the crowing and uplifting morals, the poem indirectly brings home to all mortals. The language and style and eminently suited to the dignity of the them. Like a gently stream Toru Dutt's style moves on narrating the story with unlaboured grace and simplicity. The poem raises man to a higher level. It bears the unmistakable stamp of an artistic composition of a born poetic genius.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

तोरूदत्त का जीवन-वृत्त

तोरूदत्त का जन्म रामबागन १२ नं० मानिकटोला स्ट्रीट, कलकत्ता
तारीख ४ मार्च सन् १८५६ ईं० में हुआ था। उसके पिता गोविन्द चन्द्र
ने सन् १८६२ ई० में अपने भाईयों के साथ ईसाई धर्म स्वीकार कर
था जब वह १२ वर्ष की थी, वह अपने पिता के साथ यूरोप गई और
नामक स्कूल में फ्रेंच भाषा का उसने अध्ययन किया। सन् १८७१ ई०
वह इंलैण्ड गई और कैम्ब्रिज में स्त्रियों के लिए दी जाने वाली उच्च
प्राप्त की। चार वर्ष तक विदेश में रहकर वह सन् १८७३ ई० में कलकत्ता
लौट आई। इन समय उसको फ्रेंच और अंग्रेजीं भाषाओं का पूर्ण ज्ञान
अधिकार हो चुका था।

उनसे तब संस्कृत पढ़ना आरम्भ किया और भारतीय पौराणिक कहानि
का भी विशेष रुचि के साथ अध्ययन किया। सन् १८७४ ई० में उसकी
प्रथम पुस्तक A Sheaf Gleaned in French Field प्रकाशित हुई
इस पुस्तक में उसके द्वारा अनुवादित ८० श्रेष्ठ फ्रेंच कविताएं संग्रहीत थी
प्रसिद्ध अंग्रेजी विद्वान एवं समालोचक एडमण्ड गॉस (Edmund Gosse)
ने इसकी मुक्त कंठ से प्रशंसा की। इसकी दूसरी प्रसिद्ध पुस्तक (Ancient
Ballads and Legends of Hindustan उसकी मृतु के पांच वर्ष
बाद प्रकाशित हुई। इस पुस्तक ने तोरूदत्त का अंग्रेजी साहित्य में अमर
कीर्ति और स्थान प्रदान किया। कुछ गीतात्मक कहानियाँ और गीत लिखकर
कर वह अलौकिक प्रतिभा-सम्पन्न बालिका २१ वर्ष की अत्यन्त अल्पायु में
संसार से चली गई। यही उसके अल्प जीवन की दुःखद कहानी है।

तोरूदत्त का व्यक्तित्व और उसकी काव्य-प्रतिभा

तोरुदत्त एक अलौकिक प्रतिभा सम्पन्न बालिका थी। उसके व्यक्तित्व
सम्बन्ध में उसके पिता ने लिखा है कि बचपन से ही वह हृदय से दृढ़प्रतिज्ञ
पर शरीत से दुर्बल, काल्पनिक, भावुक और कुशाग्र बुद्धि सम्पन्न थी।
घातक रोग से पीड़ित रहा करती थी, परन्तु फिर भी वह सर्वद प्रसन्न, हंसमुख
रहती, बलवती आशा से उसका चेहरा सदैव प्रकाशित रहता। एक वीरांगना

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

की भाँति वह सदैव रोग, कष्ट और यातनाओं से लड़ने तैयार रहती। कविता करके उसने दुःखमय अल्पकालीन जीवन को धैर्य विश्वास और आशा के साथ व्यतीत किया। प्रकृति से उसका गहरा प्रेम था। वह अपने उद्यान के फल, पुष्प और पक्षियों को बहुत चाहती थी और अपने पत्रों में प्रायः उसका उल्लेख करती थी। ईसाई धर्म में दीक्षित और पिता की स्नेह-पालिता पुत्री होने पर तथा विदेशो में विदेशी शिक्षा पाने पर भी तोरुदत्त हृदय और विचार से भारतीय थी। भारतीय दर्शन तथा भारतीय पौरा-णिक कथाओं में उसकी वैसी ही दृढ़ और निश्छल आस्था थी जैसी एक धर्मनिष्ठ हिन्दू की होती है। जीवन के प्रति उसका दृष्टिकोण भी सर्वथा भारतीय था।

तोरूदत्त की काव्य-प्रतिभा भी अलौकिक और प्रकृति-सिद्धि थी। कविता उसका माध्यम अँग्रेजी भाषा थी परन्तु उसके काव्य का विषय एवं उसकी विचार-धारा भारतीय थी उसकी शैली भाषा, कथा और कहानी के लिए विशेष रुप से उपयुक्त थी। विवरणात्मक कविता के लिए तोरूदत्त में जन्मजात प्रतिभा थी। यद्यपि उसने कुछ गीत भी लिखे वरन्तु उसमें वह उतनी सफल नहीं हो सकी जितनी वर्णनात्मक तथा विवरणात्मक काव्य रचना में हुई है अँग्रेजी के समालोचक एडमण्ड गास तो विदेशी भाषा में उसकी असाधारण काव्य-रचना-शक्ति और अप्रतिहत गति को देखकर मुग्ध हो गये और उन्होंने उसे अँग्रेजी साहित्य की अभिवृद्धि करने वालों में ऊँचा सर्वमान्य स्थान प्रदान किया। उन्होंने तोरूदत्त को संगीत का एक पुष्प कहा जो असमय में ही क्रूर काल के प्रसार से मुरझा तो अवश्य गया परन्तु उसकी काव्य-रचना अनन्त काल तक साहित्य-प्रेमियों को आनन्द और सुरभि प्रदान करती रहेगी और उसकी कार्ति को संसार में अमर बनाये रक्खेगी।

सावित्री का संक्षिप्त कथात्क (मूल कविता के अधार पर)

सावित्री भद्र देश के राजा अश्वपति की एक मात्र कन्या थी। वह अनुपम सुन्दरी थी परन्तु उसकी बाल सुलभ सरलता, निर्दोषित और दृढ़ता उसके सौन्दर्य को ऐसी द्विगुणता प्रदान करते थे कि दृढ़ हृदय वाले योद्धा-गण

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

भी उसे देखकर प्रसन्न हो जाते और उसके रुप-शील की प्रशंसा करने लगते
कोई बुरे विचार वाला व्यक्ति तो उसकी ओर आंख उठने तक का सहास
नहीं कर सकता था। उन दिनों भारत में परदे की प्रथा स्त्रियों में नहीं
अतः सावित्री अपने सहेलियों के साथ स्वेच्छापूर्वक जहां चाहती, घूमा कर
कभी वह वनों में फल-फूल के लिए विहार करने निकल जाती। उसके पि
ने उसे स्वच्छन्दतापूर्वक विचरण करने की पूर्ण स्वन्त्रता दे रक्खी थी क्यों
उन्हें विश्वास था कि सावित्री जैसे दृढ़ हृदय और हिमखंड के समान प
आचरण वाली कन्या का कोई कुछ विगाड़ नहीं सकता। उनकों केवल उ
युक्त वर ढुंढ़ने की बड़ी चिन्ता थी। सावित्री भी ज्यों-ज्यों युवावस्था
प्राप्त होती गई, उसके रुप और शील की अलौकिकता भी बढ़ती गई
उसके मुखमण्डल पर प्रतिबिम्बित होती थी।

एक दिन वसन्त ऋतु में प्रातःकाल सावित्री एक आश्रम में गई। व
उसने कुछ नवयुवकों को खेलते हुए देखा, उसमें एक तरुण युवक के र
शील और दिव्य व्यक्तित्व को देखकर वह उसपर मुग्ध हो गई। उसका ना
सत्यवान था। वह शल्य देश के निर्वासित वृद्ध एवं अन्धे राजा द्युमत्सेन
पुत्र था। सावित्री ने उसी तपस्वी राजकुमार को अपने हृदय में पति म
लिया और संकल्प किया कि वह उसी के साथ विवाह करेगी अन्यथा आज
कुंवारी ही रह जायगी।

उसने अपनी माता से अपने वर के सम्बन्ध में कहा, उसकी माता ने उ
पिता को इसकी सूचना दीं। इस पर सावित्री के पिता चिन्तामग्न हुए
उन्होंने इस महत्वपूर्ण विषय में जल्दी करना उचित न समझा।

घर लौटते समय सावित्री को सारा संसार प्रेम और आनन्द में वि
दिखाई पड़ा, खेत और फूस की कुटिया भी सतरंगी आभा से दीप्त दि
पड़ी क्योंकि उसका पवित्र हृदय उस समय विशुद्ध प्रेम से आलोकित था

कुछ दिनों के बाद ब्रह्मा के पुत्र देवर्षि नारद जी दरबार में प
राजा ने उनका यथोचित स्वागत किया। उसी समय सावित्री भी वहां
गई उसके अलौकिक रुप, शील और गुणों पर नारद जी मुग्ध हुए और र

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

से पूछा यह कौन हैं। यह जान कर कि वह राजा की एकमात्र कन्या है, नारद जी ने पूछा कि इसका विवाह हो गया है या नहीं। इस पर सावित्री के पिता ने सावित्री से अपने अभीष्ट वर सत्यवान के बारे में स्वयं नारद जी को सूचित करने के लिए कहा। सावित्री ने कुछ लज्जित होते हुए विनम्रता-पूर्वक नारदजी से अपना मनोरथ प्रकट किया। नारद जी ने इस सम्बन्ध का तीव्र विरोध किया क्योंकि इसके परिणामस्वरुप सावित्री को घोर आपत्ति और कष्ठ उठना पड़ता। किन्तु सावित्री से कहा कि मै अपने संकल्प पर अटल हुँ। नारी हृदय एक से प्रेम करती है, दूसरे के वारे में सोचना भी अब मेरे लिए घोर पाप है। सावित्री के पिता ने तव नारदजी से पूछा कि आप इस विवाह के विरुद्ध क्यो हैं? क्या वर में कोई दोष है? नारद जी ने कहा सत्यवान हर प्रकार से सुशील और रुपवान है परन्तु उसमें एक दोष हैं जिसमें उसके समस्त गुण छिप जाते हैं। आज से ठीक एक वर्ष वाद उसकी मृत्यु हो जायगी। राजा यह जानकर अत्यन्त दुःखी हुए और उन्होंने सावित्री से दूसरा वर चुनने को कहा; पर सावित्री अपने संकल्प पर अटल रही उसने कहा कि यदि मेरे भाग्य में विधवा का होना विधाता ने लिख दिया होगा तो इसे कौन टाल सकता है। उसकी दृढ़ता देखकर नारद जी ने फिर यही राय दी की उसका विवाह सत्यवान से ही किया जाय। कौन जाने भगवान की क्या इच्छा हो ? राजा तैयार हो गये।

सावित्रीं और सत्यवान का विवाह बड़ी धूमधाम से हो गया सावित्री अपने पति के साथ जंगल से आश्रम पर जाकर तपोमय, सरल जीवन व्यतीत करने लगी। आदर्श गृहलक्ष्मी की भांति उसने अपना जीवन पति,सास और श्वसुर की सेवा में अर्पित कर दिया। आश्रम-निवासी की उसके चरित्र, शील व्यवहार और आचरण से अत्यन्त प्रसन्न हो गये। परन्तु उसके हृदय में नारद जी की वात्त काटे की तरह सदैव चुभा करती, वह निरन्तत भगवान से अपने पति की दीर्घायु के लिये प्रार्थना करती, व्रत धार्मिक अनुष्ठान एवं तप करती। उसकी पति-भक्ति उत्तरोत्त र निश्चल एवं प्रगाढ़ होती गई।

एवं वर्ष बीत्त गया और वह घातक दिवस आ पहुंचा। दिन भर तो

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

कुशलतापूर्वक बीत गया परन्तु सायंकाल होने पर सत्यवान सहसा फल और लकड़ियाँ लाने के लिए जंगल जाने को तैयार हो गया। उसकी माता ने मना किया फिर भी वह न माना। सावित्री भी सशंकित हृदय से उसके साथ चलने को तैयार हुई। उसने अपने वृद्ध श्वसुर की आज्ञा ली और सत्यवान के साथ चल पड़ी।

रास्ते भर सत्यवान सावित्री से बातचीत करता रहा परन्तु सावित्री मौन रही। उसका हृदय दुःखद आशंका से बैठा जा रहा था। सहसा एक भयंकर नीरवता छा गई। सत्यवान के सिर में बड़े जोर से दर्द शुरू हुआ। उसके हाथ से कुल्हाड़ी गिर पड़ी। वह अचेत होकर पृथ्वी पर गिर पड़ा। उसका सिर सावित्री के गोद में था। उसे ऐसा अनुभव हुआ कि उसका अन्त निकट है और सावित्री से विदा लेकर वह चिर निद्रा में सो गया।

सावित्रीं मूर्ति के समान जड़ होकर मृत पति के पास बैठी रही। शीघ्र ही उसे एक आगन्तुक वृक्ष के नीचे उतरता हुआ दिखाई पड़ा। उसके सिर पर मुकुट था जो प्रकाश से चमक रहा था। उसका रंग काला था और मुखाकृति भयावह थी। उसके हाथ में एक रस्सी थी जिसके सिरे पर एक फन्दा था। सावित्री समझ गई कि वह यमराज है। भय से कांपती हुई वह उठी और उनके चरणों में सादर प्रणाम करती हुई बोली कि आप कौन हैं और यहाँ क्यों पधारे हैं? आगन्तुक ने कहा, "देवी, अपनी निश्छल पतिभक्ति और सच्चरित्रता, दृढ़ता और तपस्या के कारण तुम मेरा दर्शन पा रही हो। मैं यम तुम्हारे पति की आत्मा को स्वयम लेने आया हूँ।", यह कह कर उसने सत्यवान की आत्मा को जिसका आकार अंगुष्ठमात्र था, फन्दे में बांधा और अपनी अंधेरी नगरी की ओर चला। निराशा से लड़ती हुई सावित्री यमराज के पीछे चल पड़ी। यमराज ने उसे घर लौट जाने को कहा और अपनी गृहस्थी का कर्त्तव्य-पालन करने की शिक्षा दी सावित्री ने कहा, "पति-सेवा को छोड़कर मेरा कोई कर्त्तव्य नहीं, जहाँ कहीं भी मेरे पति जायेंगे या ले जाये जायेंगे, मैं वहीं जाउँगी। इस संसार में मनुष्य अपने कार्यों से अपना शत्रु व मित्र बन जाता है। अतएव सच्चाई और दृढ़ता से कर्त्तव्य पालन ही मेरे जीवन का लक्ष्य है।" सावित्री के इन वचनों से यमराज इतने प्रसन्न हुए कि

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

उन्होंने उसे एक वरदान माँगने को कहा परन्तु सत्यवान के प्राण को छोड़ कर। सावित्री ने वरदान मांगा कि वृद्ध श्वसुर की नेत्रों की ज्योति और उनका छिना हुआ राज्य फिर मिल जाय। यमराज ने वरदान देना स्वीकार कर लिया और सावित्री से घर लौट जाने को कहा क्योंकि मार्ग लार्ग दुर्गम और भयंकर था और सावित्री को कष्ट होता। इस पर सावित्री ने उत्तर दिया कि महाराज मैं अपने पति के साथ रहती हुई कैसे कष्ट पा सकती हू? एक आर्य महिला तो अपने पति के सुख-दुख की चिरसंगिनी होती है। फिर साधारण मनुष्य आपको यम कहते हैं और डरते हैं। परन्तु वे आपके वास्तविक स्वरूप को नहीं जानते। आप तो विनाश के द्वारा नहीं प्रेम और दया से संसार का नियंत्रण करते हैं। यमराज फिर इन वचनो से इतने प्रसन्न हुए कि उसे एक वरदान और सत्यवान के प्राण को छोड़ कर देने को कहा। सावित्री ने मांगा कि मेरे पिता के सौ पुत्र हों, जिससे उनका वंश चले। यमराज ने यह वर भी स्वीकार किया। सावित्री फिर भी यमराज के पीछे चलती रही और बोली, "महाराज! सत्संगति के सुख से बढ़कर संसार में और कोई सुख नहीं है। कृपा करके मुझे वह भी दीजिये कि मैं सदा सज्जनो के बीच में रहूं, वे चाहे जहां भी रहें।"

यमराज सावित्री के पवित्र और ऊंचे विचारों से इतने प्रभावित हुए कि उन्होंने उसे एक और वर माँगने के लिए कहा। सावित्री समझ गई कि अब यमराज उस पर अधिक प्रसन्न हैं। उसने माँगा कि मेरे सौ पुत्र हों अतएव मेरेपति की आत्मा मुझे दे दीजिये। यमराज वचनबद्ध हो चुके थे। उन्होंने अपने फन्दे से सत्यवान की आत्मा को छोड़ दिया और बोले, "सावित्री तुम्हारे सौ बुद्धिमान और वीर पुत्र होंगे और तुम संसार में चार सौ वर्ष तक दाम्पत्य सुख भोग करोगी।" यह कह कर वह प्रकाश की रेखा में अर्न्तध्यान हो गये। पति की लाश पड़ी हुई थी। उसने आत्मा को उसकी छाती पर रख दिया और सत्यवान तुरन्त उठ पड़ा। वह ऐसा स्वस्थ और प्रसन्न था मानों अभी प्रगाढ़ निद्रा से उठा हो वह चकित होकर सावित्री की ओर एक-टक देखने लगा और सावित्री भी मूर्तिवत् उसकी ओर देखने लगी।

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

NOTE

The few lines printed in italics are not prescribed fo the Intermediate Examination of the U.P. Board, but th are necessary for better understanding and appreciation the poem. Students are, therefore, advised to read them fo pleasure and not to prepare them for examination, becau no questions will be asked from those portions.

Important lines of the poem have been fully explaine with reference to the context, necessary notes and allusion in the end. Some suitable question likely to be asked fro the text of the poem have also been added with in mode answers. It is hoped that they will prove helpful to studen if they go through them carefully.

—*Auth*

नोट

तिरछे टाइप मे प्रकाशित पंक्तियाँ शिक्षा बोर्ड द्वारा इण्टर परीक्षा लिए कोर्स मैं नहीं है। इन्हें केवल कविता को समझने तथा शृङ्खला टूटने पाये इसलिए दिया गया है। इसलिए विद्यार्थियों को चाहिए कि कविता को समझने के लिए ही इसे पढ़ें, परीक्षा की तैयारी की दृष्टि नहीं, क्योंकि इन भागों से कोई प्रश्न नहीं पूछे जायेंगे।

कविता मुख्य पंक्तियों को संदर्भ, शब्दार्थ एवं भावों सहित विस्तार समझाया गया है। अन्त में आवश्यक नोट भी दिये गये हैं। कविता के सं में पूछे जाने योग्य कुछ मुख्य प्रश्न उनके आदर्श उत्तर सहित दिये गये हैं यदि विद्यार्थी इसका सावधानी से अध्ययन करेंगे तो आशा है उनके लि यह पुस्तक लाभप्रद होगी।

—लेख

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

SAVITRI

Savitri was only child
    Of Madra's wise[1] and mighty[2] king;
Stern[3] when they saw her, smiled,
    As mountain samile to see the spring[4] 4

[Fair as a lotus when the moon
    Kisses its opening petals[5] red,
After sweet showers in sultry[6] June.
    With happier heart, and lighter tread[7]] 8

Word-meaning—1. बुद्धिमान । 2. powerful शक्तिशाली । 3. brave or hard hearted वीर या कठोर हृदय वाले । 4. वसंत ऋतु में । 5. पंखुड़ियाँ 6. very hot अति उष्ण । 7. gait चाल ।

अर्थ—सावित्री भद्र देश के बुद्धिमान और शक्तिशाली राजा की एक मात्र कन्या थी । कठोर हृदय वालें वीर योद्धागण जब उसे देखते थे, उसी प्रकार प्रसन्नचित हो जाते थे जिस प्रकार वसंत ऋतु में पर्वत हरियाली से आच्छादि हो जाने के कारण मुस्कराते से लगते हैं । सावित्री उस कमल के पुष्प के समान सुन्दर थी जिसकी लाल-लाल प्रस्फुटित होने वाली पंखुड़ियों को चन्द्रमा की भयंकर गर्मी के दिनों में मधुर वर्षा होंने के बाद चूमता है ।

Paraphrase—Savitri was the one daughter of king Ashwapati, the wise and powerful king of Madra. Even the hard hearted brave warriors of the state smiled to see her like the rugged mountains which seem to be laughing with all their greenery in the spring season, Savitri was beautiful as a lotus flower whose red becoming petals are softly kissed by the pleasant moon-beams in the hot month of June after the gentle rain has fallen.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

[Change strangers, having met her, past
And often would they turn the head
A lingering[1] second look to cast.
And bless the vision[2] ere[3] it fled]

What was her own peculiar[4] charm ?
The soft black eyes the raven[5] hair
The curving[6] neck the rounded arm[7]
All these are common every where. 16

Word meaning – 1. reluctant to go from that place जो उस स्थान से न हटना चाहते थे । 2. glimpse रूप की झलक । 3. before पहले । 4. unusual beauty अद्भुत सौन्दर्य 5. as black as the crow. 6. delicate कोमल कम्बुग्रीव । 7. गोल भुजाएँ ।

अर्थ—अपरिचित भी उससे मिलकर प्रसन्न हो जाते और मन्द गति से पास जाते थे । उसे देखने के लिए वे प्रायः अपना सिर घुमाया करते और उसके अलौकिक रूप-पान से अपनी दृष्टि हटाने की इच्छा न करते । इसके पहले कि वह आंखों से ओझल हो जाय, वे उसे आशीर्वाद देते थे ।

उसका कौन सा अपना विशिष्ट सौन्दर्य था ? कोमल काले नेत्र, काले बाल, पतली गरदन (कम्बु ग्रीवा), गोल भुजाएं सभी सुन्दरियों में सर्वत्र समान रूप से पाई जाती है।

Paraphrase—Strangers who happened to see her by chance, became glad and with happier hearts slowly went near her, They often looked at her eagerly in order to have a glimpse of her celestial beauty and blessed her before she disappeared from their sight.

What special charm did Savitri possess ? She had a beauty of her own which was quite distinct from the physical beauty of soft black eyes. of long hair ar raven, of the delicate neck and the round arm—which is found every where.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Her charm was this upon her face
Childlike[1] and innocent[2] and fair[3]
No man with thought impure[4] and base[5]
Could ever look ; the glory[6] there. 20

The sweet simplicity and grace,
Abashed[7] the boldest : but the good
God's purity there loved to trace,[8]
Mirrored[9] in dawing[10] womanhood.[11] 24

Word-meaning—1. as simple as child बाल-सुलभ सरलता। 2. निर्दोष। 3. beautiful सुन्दर। 4. so evil बुरे। 5. mean नीच। 6. beauty सौन्दर्य। 7. put to shame लज्जित करती थी। 8. to search for or seek खोजना। 8. reflected प्रतिबिम्बत होती थी। 10. growing youth उदित होनेवाली तरुणाई में। 11. the state of being a woman स्त्रीत्व।

अर्थ उसके सौन्दर्य में यही विशिष्टता थी कि उसके चेहरे पर ऐसी बाल-सुलभ सरलता, भोलापन और निर्दोषिता शोभित होती थी कि कोई दूषित विचार वाला नीच व्यक्ति उसकी ओर देखने का साहस भी नहीं कर सकता था।

सावित्री के मुखमण्डल पर मधुर सरलता और सौन्दर्य की ऐसी प्रभा थी जो साहसी वीरो को भी लज्जित कर देती थी। परन्तु सज्जन पुरुष उनके चेहरे पर परमेश्वर की पवित्रता को ढूंढ़ना चाहते थे जो उसकी उदीयमान तरुणाई में प्रतिबिम्बित होती थी।

Paraphrase—The distinctive beauty of Savitri consisted to her chastity and noble qualities of head and heart. She was as simple and innocent as a child. Her purity and chastity made her beautiful face shine so brightly no man of evil and mean thoughts could ever look at her.

Savitri put even the boldest of persons to shame by her celestial beauty and child lika simplicity. But good persons always searched for divine purity which reflected on the face of Savitri as she gradually came of age and grew into lovely woman.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

In those far-off primeval[1] days
Fair India's daughters were not pent[2]
In closed zenanas. On her ways
Savitri at her pleasure[3]

Whither she choose,[4] – and hour by hour
With young companions[5] of her age.
She roamed[6] the woods[7] for fruit or flower
Or loitered[8] in some hermitage.

Word-meaning—1. ancient प्राचीन । 2. Kept impri soned कैद । 3. at her sweet will स्वेच्छा.बंक । 4. liked चाहती थी । 5. playmates सहेलियाँ 6. wandered घूमती थी 7. forest जंगलों में । 8 visited भ्रमण करती । 9. about of the hermits मुनियों का आश्रम ।

अर्थ—उन बीते हुए प्रचीन दिनों में इस महान् देश में भारत की कन्याएँ अंतःपुरों में बन्द नहीं रहा करती थीं अर्थात् उस समय पर्दे की प्रथा नहीं थी सावित्री अपने इच्छानुसार जहाँ चाहती, जाती थी ।

सावित्री अपनी समवयस्का सहेलियों के साथ अपनी इच्छानुसार घंटे घूमा करती, कभी वह जंगलों में फल फूलो की खोज में घूमती और कभी वह किसी आश्रम में भ्रमण करती क्योंकि वृद्ध मनुष्मों को उसकी उपस्थिति धूप की तरह सुखदायिनी प्रतीत होती थी ।

Paraphrase—In those goods old days, the women of this great and beautiful country of ours, India. were not kept imprisoned behind the four walls of the home. There was no purdah system in ancient India). Savitri, therefore moved about freely.

Savitri had full liberty to go wherever she liked. She with her young playmates used to wander about freely in the forests in search of fruits and flowers. Sometimes she paid a visit to some cottages and abodes of holy sages, To them her presence at their hermitages, was as pleasant as sunshine.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

[For to the Munis gray and old
Her presence was as sunshine glad,
They taught her wonders manifold[1]
And gave her of the best they had.] 36

Her father let her have her away
In all things, whether high or low ;
He feared[2] no harm[3], he knew no ill[4]
Could touch a nature[5] pure as snow. 40

[Long childless, as a priceless boon[6]
He had obtained[7] this child at last
By prayers, made morning, night and noon[8]
With many a vigil,[9] many a fast[10]] 44

Word-meaning—1. various विभिन्न। 2. डरते थे। 3. हानि। 4. evil बुराई। 5. स्वभाव। 6. gift वरदान। 7. got पाया था। 8. दोपहर। 9. keeping awake at night रात्रि-जागरण। 10. उपवास।

अर्थ—वे लोग भी उसे नाना प्रकार की आश्चर्यजनक बातें बातते और अपने ज्ञान का सर्वोत्तम भाग उसे सिखाते थे। सावित्री के पिता बड़ी या छोटी हर बात में उसको अपनी इच्छानुसार ही चलने देते थे। उनको किसी हानि का भय नहीं था क्योंकि वह जानते थे कि हिम के समान पवित्र स्वभ व वाली कन्या को बुराई छू तक नहीं सकती। (इसके अतिरिक्त) बहुत समय तक निःसंतान रहने के बाद उन्हें यह कन्या एक अमूल्य वरदान के रूप में मिली थी।

Paraphrase—They also taught Savitri many wonderful things and gave her the best of their knowledge.

Savitri's father allowed her to do as she liked in all matters, big or small because he did not fear that the purity, or beauty of his daughter could be ever spoiled by any body. He apprehended no harm or evil to his daughter who was as pure-hearted as snow.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

[Would Shiva his own gift recall1
Or mar2 it perfect beauty ever ?
No, he had faith,3 he gave her all
She wished, and faith and daubted never.]

One care[4] alone, her father felt—
Where should he find a fitting[5] matc
For one so pure ? His thoughts long dwelt[7]
On this as with his queen he sat[8]

Word-meaning—1. ake back वापस ले लेना । 2. sp दूषित कर देना । 3. विश्वास । 4 anxiety चिन्ता । 5. suitab योग्य । 6. match or husband प्रति । 7. fixed केन्द्रित । 8. s बैठे ।

अर्थ—संतान के लिए उन्हे प्रातः, सायंकाल और दोपहर में न कितनी प्रार्थनाएं, कितने उपवास और रात्रि जागरण करना पड़ा था । सोचा करते थे) क्या शिव जी कभी अपने वरदान को फिर वापस ले अथवा इसके पूर्ण सौन्दर्य को दूषित कर देंगे । उनका विश्वास था ऐ कभी नहीं हो सकता । वह सावित्री को जो वस्तु चाहती, देते और सम निर्भय और निश्चिन्त रहते ।

सावित्री के पिता को केवल एक चिन्ता थी और यह थी कि ए पवित्र हृदया के लिए योग्य वर कहाँ मिलेगा ? उनके विचार इसी विष पर केन्द्रित रहते थे । एक बार वह अपनी पत्नी के साथ बैठे हुए इस बहुत विचार विनिमय कर रहे थे ।

Paraphrase—Moreover, he had been issuless for a lo time. After offering many prayers every morning, noo and evening observing fasts for many days and after pa ing many a sleepless night, he begot Savitri. She was th looked upon by him as a valuable gift of Lord Shiva wh would, surely he believed protect her life and purity fro all dangers and harm. He gave her everything she want without doubting or suspecting her.

Savitri's father had only one care and it was where t find a suitable match for his daughter so pure and beautiful He often discussed and talked over this problem with hi wife.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Ah whom, dear wife should we select ?"
"Leave[1] it to god, she answering,
Savitri may herself elelct[2]
Some day, her future lord[3] and guide[4] 56
Months passed, and lo, one summer morn
As to ther hermitage[5] she went
Through smiling[6] fields of waving[7] corn
She saw some youths[8] on sport intert. 60

Word-meaning—1. छोड़ दीजिये। 2. choose चुनना। 3. would be husband भावी पति। 4. पथ-प्रदर्शक। 5 the abode or a hermit आश्रम। 6. green हरे-भरे। 7. moving in the air हवा में लहराते हुए अनाज के पौंध। 8. young men नवयुवकों का। 9. busy लगे हुए, तत्पर।

अर्थ—उन्होंने पूछा—"हे प्रिये, किसे अपनी पुत्री के लिए योग्य वर रूप में चुने।" वह उत्तर दे उठती, इसे भगवान पर छोड़ दीजिये। स्वयं किसी दिन अपने अनुरूप भावी पति और पथ-प्रदर्शक को चुन लेगी।" (इसी तरह) महीनों बीत गये। एक दिन ग्रीष्म ऋतु में वह प्रातःकाल के समय लहराते हुए अनाज के पौधों से युक्त हरे-भरे खेतों से होकर एक तपोवन में गई। वहाँ उसने क्रीड़ा में तत्पर कुछ नवयुवकों को देखा।

Paraphraee—And asked her as to whom they should choose for the husband of their daugther. The queen replied that they should not worry themselves about Savitri's marriage. She herself would one day choose her husband. One fine summer morning, after several months had passed away, Savitri went through rich cornfields to a hermitage. There she saw some young men busy in playing together.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Some of the hermits, and their peers[1]
 And one among them tall and lit he[2]
Royal in port[3]—on, whom the years,
 Consenring[4] shed[5] a grace[6] so blithe[7].
So frank and noble, that the eye
 Was loth[8] to quit[9] that sun browned[10] face,
She looked and looked then gave a sight,
 And slackened[12] suddenly her pace[13]

Word meaning—1. of equal rank समकक्ष। supple or nimble मृदुल। 3. kingly bearing राजसी चाल 4. favouring विशेष कृपा दिखाते हुए। 5. threw डाल 6. beauty सौन्दर्य। 7. cheerful आह्लादपूर्ण। 8. unw ing अनिच्छुक। 9. leave हटना। 10. sunlit सूर्य तापि 11. took a long breath दीर्घ साँस ली। 12. retrac पीछे खींचा। 13. कदम।

अर्थ—वे नवयुवक मुनियों के पुत्र और उनके समकक्ष थे। उनमें से युवक लम्बा, मृदुल और राजसी चाल-ढाल वाला था। युवावस्था ने विशेष रूप से स्पष्टवादिता, श्रेष्ठता और एक ऐसी आह्लादमयी कमनी से सुशोभित किया था कि देखने वाले उनके सूर्य-तापित (अर्थात् सूर्य के स तेजस्विता से युक्त) मुखमण्डल की ओर से अपने नेत्र को हटाना ही चाहते थे। सावित्री उसकी ओर एकटक देखती रह गई और तब उस लम्बी साँस ली और सहसा अपने कदम को पीछे खींच लिया।

Paraphrase—Those young men were sons of her and their comrades of equal make. One of them was nimble and handsome. He looked like a prince by nature and bearing. Youth had specially favoured with a cheer ful beauteous form and made him look outspoken and virtuous that one never felt tired of feas his upon his shining face. Savitri gazed at him sometime and fell in love with him. She then took a breath and retraced her steps quite unwillingly.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

What was meaning—was it love ?
Love at first, as poets sing,
It then no fiction[1] ? Heaven above,
It witness[2] that the heart its king 72
Find often like a lightning[3] flash[4]
We play we jest[5] we have no care—
When dark[6] a step there comes no carsh[7]—
But life, or silent slow despair.[8] 76

Word-meaning—1. false story कोरी काल्पनिक कथा । 2. साक्षी । 3. thunder बिजली । 4. चमक । 5. crack jokes हँसी मजाक करना । 6. hear सुनना । 7. misery or calamity आपत्ति । 8. disappointment निराश ।

अर्थ—इस (आकर्षण) का क्या अर्थ था ? क्या वह प्रेम था ? क्या यह प्रथम दर्शन से उत्पन्न होने वाला प्रेम, जैसा कविगण गाते हैं, कोरी काल्पनिक कहानी नहीं है ? (परन्तु) ऊपर आकाश को साक्षी है कि मानव हृदय प्रायः अपने स्वामी को, बिजली की चमक की भांति सहसा पा लेता है। हम खेलते हैं, मनोविनोद करते हैं और निश्चित रहते हैं। जब अचानक हम एक पगध्वनि सुनते हैं, कोई आपत्ति का पहाड़ उस समय हमारे ऊपर नहीं टूटता। (उस समय) या तो मिलता है जीवन का निर्भर सुख या होता है दबे पांव से आने वाली मूक निराशा का अनुभव।

Paraphrase—What did this mutual attraction mean ? This is called love at first sight of which poets have sung so eloquently. It is not a fiction but a hard fact. The heaven above bears witness to the fact that the human heart like the flash of lightning finds its true lover all of a sudden. Often we take things in a light hearted manner. We play and enjoy ourselves freely without caring for the worries of life. But suddenly an incident happens which does not bring any calamity upon us immediately but makes our life either extremely happy of gradually and silently envelopes it in dark disappointment.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Their eyes just met, Savitri past[1],—
Into the frindly muni's hut
Her heart rose[2] opened[3] hap at last—
Opened no flower can every shut
In converse[4] with the gray haired sage.
She learnt the story of the youth,
His name and place and parentage[6]
Of royal race[7] he was in truth.

Word-meaning=1. Went गई। 2. हृदय रूपी गुल पुष्प। 3. blossomed खिल गया। 4. talking बात चीत। 5. having white hair वृद्ध, पलित केश वाले। 6. name of parents माता-पिता का नाम 7. royal family राजवंश।

अर्थ—(सावित्री और सत्यवान) दोनों ने एक दूसरे को देखा और एक दूसरे के प्रति आकृष्ट हुए। सावित्री हितैषी मुनि की कुटीर ... आखिर उसका हृदय रूपी पुष्प खिल उठा था। और कोई फूल खिल ... फिर बन्द नहीं हो सकता। पलितकेश वाले साधु से बातचीत करने ... उस नवयुवक का नाम, स्थान और माता-पिता के सम्बन्ध में सब ... गया। वस्तुतः वह राजवंश का नवयुवक था।

Paraphrase—Both Savitri and Satyavan look... each other face to face. Savitri then went to the be... ent hermit's cottage. Her heart was full of lov... Satyavan and it was impossible to turn it away from... She had a talk with the old sage from whom she lear... name of the young man, the names of his fath... mother and the place where he lived. She also learn... he really belonged to a royal family.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

× × ×

ark[1] ! The bells remind[2]
'Tis time to go,—she went away,
eaving her virgin[3] heart behind,
And richer for the loss A ray[4] 88
hot[5] down from heaven,[6] appeared to tinge[7]
All objects[8] with supernal[9] light
'he thatches[10] had a rainbow fringe,[11]
The cornfields looked more green and bright. 92

Word-meaning—1. listen सुनो। 2. याद दिलाई। 3. ure शुद्ध, पवित्र। 4. किरण। 5. fell down नीचे गिरी। 6. स्वर्ग। . to colour रंग देना। 8. things वस्तुएँ। divine, unearthly र्गीय। 10. huts with thatches roofs झोपड़ियाँ। 11. इन्द्र-नुष। 12 border किनारा, झालर।

अर्थ—सुनो ? (मन्दिर के) घण्टे याद दिलाते हैं कि घर जाने का समय गया है। वह चली गई परन्तु उसका विशुद्ध हृदय नहीं छूट गया। इस नि से वह अत्यधिक समृद्धिशालिनी बन गई। परन्तु उसे ऐसा प्रतीत हुआ नो एक किरण स्वर्ग से गिरी और उसी ने सब वस्तुओं को एक दिव्य काश से रंग दिया है, झोपड़ियाँ भी इन्द्रधनुष के रंग की झालरों से शोभित हो उठी और शस्यश्यामल खेत भी पहले से अधिक हरे-भरे और मत्कृत हो उठे।

Parapharse—The sudden ringing of the bells (in the emples reminded her that she must return home. So she eft the hermitage but she lost all control over her pure eart which she left with Satyavan. But it was not a argain. She had grown richer because she had won the ove of a handsome vartuous prince. On her way back to vhom she saw that all things of the world had been oloured with a ray of celestial light. Eeven the thatched roofs of the hut appeared to be bordered with rainbow ues, and the cornfields looked more green and beautiful than before.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Savitri's first care was to tell
Her mother all fellings[1] new ;
The queen her own fears to dispel[2]
To the king's private chamber[3] flew[4]
"Now what is it, my gentle queen
That makes thee[5] hurry[6] in this wise[7]"
She told him. smiles[8] and tears[9] between,
As she had heard ; the kind with sighs

Word-meaning—1. भावनाएँ। 2. remove दूर करने लिए। 3. room कमरा। 4. went hurriedly शीघ्रता से 5. you तू। 6. worried व्याकुल। 7. manner भाँति। 8. sm with joy हर्ष सूचक मुस्कान। 9. tears, sorrow शोकाश्रु।

अर्थ—सावित्री को सबसे पहले यह विचार हुआ कि वह अपनी भावनाओं को अपने माता-पिता से बता दे, (उसने वैसा ही किया)। अपने भयमिश्रित सन्देहों को दूर करने के लिए राजा के कमरे में दौड़ गई। (रानी को घबड़ाई हुई देखकर) राजा बोले—'ऐ मेरी साध्वी कौन सी बात तुम्हें इस प्रकार व्याकुल किए हुए हैं ?" उसने हर्ष एवं शो न्वित शब्दों में जो कुछ (सावित्री से) सुना था, कह डाला। राजा ने री।

Paraphrage—The first thought that crossed Savi mind was that she must tell her mother all about feelings of love that had recently developed between and Satyavan (She did it). The queen got afraid of new development and in order to remove her fears, rushed to the king's private room. Seeing his qneen such a distrubed condition the king, aked her the case her trouble. She told him the whole story of love betw Savitri and Satyavan with mixed feelings of joy sorrow. The king became sa l and heaved a sigh.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Sadly replied—"I fear me much !
Whence is, his race and what his creed[1] ?
Not knowing aught [2] can we such
A matter delicate, proceed ?" 104
As if the king's doubts to allay,[4]
Came Narad Muni to the place
A few days after. Old and gray,
All loved to see the gossips'[5] face. 108

Word-meaning—1. religion धर्म । 2. anything. 3. serious गम्भीर । 4. to remove दूर करना । 5. light talks, here it being personified means the talker Narad himself गपशप, पहन्तु यहाँ अर्थ है वाचाल नारद ।

अर्थ— वे दुखित होकर बोले, "मुझे, उसके वंश और धर्म के सम्बन्ध में भय है । इस बारे में बिना कुछ जाने हुए हम लोग कैसे इस नाजुक मामले में आगे बढ़ सकते हैं ?" राजा के सन्देहों को मानों निवारण करने के लिए नारद मुनि कुछ दिन बाद उसी स्थान पर आये । वृद्ध पलित केश वाले वाचाल मुनि को सभी देखना चाहते थे ।

Paraphrase—The king sorrowfully said, "I am doubtful about his perentage and religion for I know nothing about them. How can we approve of his marriage which is a delicate affair without thinking over carefully." After some days Narad Muni came to the king's court as if he came specially to remove his doubts and fears regarding Savitri's choice. Naradji was an old and learned adviser. Everybody wanted to see and listen to Naradji who always indulged in light talks.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Great Brahma's son-adored[1] of men
Long absent doubly welcome he.
Upto the monarch[2] hoping then
By his assistance[3] clear to see

(No god in heaven, nor king on earth,
But Narad knew history,—
The sun's, the moon's the plant's birth
Was not to him a mystery.[4])

Now welcome, welcome, dear old friend
All hails[5] and welcome, once again !"
The greeting had not reached its end
When glided[6] like a music strain.[7]

Word-meaning—1. worshipped पूजित 2. k राजा । 3. help सहायता । 4. रहस्य । 6. welcome स्वागत came slowly. 7. tune ध्वनि ।

अर्थ—मनुष्यों द्वारा पूजित और बहुत दिनों बाद आने के कारण के पुत्र) नारद जी का राजा ने दूना स्वागत किया क्योंकि उन्हें आशा थी वह (सत्यवान के बारे में) उनकी सहायता करेंगे। (न स्वर्ग में ऐसा देवता था, ना पृथ्वी पर कोई ऐसा राजा था जिसका इतिहास नारद को न मालूम हो। सूर्य, चन्द्र और ग्रहों की उत्पत्ति भी नारद जी के रहस्य नहीं थी) "आइये प्रिय चिर सखे हम सब लोग आपका बार स्वागत करते हैं।

Paraphrase—Naradji was the son of Bramha and worshipped by all men. He was warmly welcomed by king partly because he had come, after a long time partly because the king expected that he (Naradji) w remove his doubts regarding Satyavan and his fa Moreover Naradji was all knowing. He knew the history of every god in the heaven and every king on earth, Even the birth of different planets,—the sun the moon etc., (was not a secret to him).

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Savitri's presence[1] through the room—
"And who is this bright creature, say,
Whose radiance[2] light, rhe chamber's gloom[3]—
Is she an Apsara or fairy[4] ? 124
"No son thy servant hath alas !
This is my one,—my only child ; ?
And married ?"—"The seasons[5] pass
Make haste[6], O King he said and smiled
"That is the very theme[7] ; O Sage,
In which thy wisdom ripe[8] I need. 128

Word meaning 1. उपस्थित । 2. bright light लावण्य या कान्ति । . darkness of the hall कमरे के अन्धकार का । 4. fairy परी । 5. proper time उचित समय । 6. hurry up जल्दी करो । 8 subject to topic विषय । 9. nature or experienced knowledge अनुभवयुक्त या परिपक्व ज्ञान ।

अर्थ इस प्रकार स्वागत-सम्मान भी न हो पाया था कि संगीत की (मधुर) ध्वनि की भांति कमरे में सावित्री भी धीरे से उपस्थित हो गई। नारद जी ने पूछा, "कहो तो यह कौन है जिसकी कान्ति कमरे के अधकार को दूर कर रही है, यह कोई अप्सरा है या परी ?" राजा ने कहा, "आपके इस दास के कोई पुत्र नहीं है. यही मेरी एकमात्र सन्तान हैं" "क्या इसका विवाह हो चुका ?" नारद जी ने पूछा। उत्तर मिला—"नहीं।" नारद जी ने कहा, "हे राजन जल्दी करो, समय बीता जा रहा है।" यह कह कर वह मुस्करा पड़े। राजा ने कहा—"हेतु मुनिवर, इसी विषय पर मुझे आपके परिपक्व ज्ञान की आवश्यकता है।

Paraphrase—Hardly had the welcome of Naradji finished when Savitri entered in the room like a tune of music.

Sage Narad, being astonished to see the radiant beauty of Savitri, asked the king—"Who is this maiden who removes the darkness of the room by lustre ? Is she a fairy or a celestial being ?" The king humbly replied that she was her only child and was still unmarried. Thereupon Naradji advised him to get her married soon as the time was passing fast. The king then informed Naradji that he wanted to discuss with him that very topic, *i. e.* Savitri's marriage. He wanted to be guided by his nature experience and knowledge.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Seen hath she at the hermitage
A youth to whom in very deed[1] 130
Her heart incliness[2]" "And who is he ?"
"My daughter" tell his name and race,
Speak as to men who best love thee"
She turned to them her modest[3] face. 135
And answered quietly[4] and clear—
"A, no !—It cannot be—
Choose out another husband, dear."—
The Muni cried—Or woe[5] is me ! 140

Word-meaning—1. sincerely सच्चाई से । 2. loves प्रेम करता है । 3. bashful लज्जा से युक्त । 4. humbly नम्रतापूर्वक । 5. misery विपत्ति दुःख ।

अर्थ—इसने (सावित्री ने) तपोवन में एक नवयुवक को देखा है जिससे यह सच्चे हृदय से प्रेम करती हैं ।" 'और वह कौन है ?" नारद ने पूछा। राजा ने सावित्री से कहा, "बेटी उसका (सत्यवान का) नाम और वंश नारद जी को बता दो । उनसे उसी प्रकार खुल कर बातें करो जैसा अ लोगों से जो तुमसे अधिक स्नेह करते हैं ।" उसने अपना लज्जायुक्त मुख फेर कर धीरे स्वर में उत्तर दिया । (उत्तर पाकर) नारद मुनि बोल उठे— "अरे कदापि नहीं, कदापि नहीं । बेटी तुम दूसरा पति चुनो अन्यथा मुझे भय है तुम्हारे ऊपर महान् बिपत्ति आ सकती है ।"

Paraphrase—He further told him that Savitri had alredy seen a youngman in the hermitage and had chosen him for her husband.

Naradji asked who that young man was. The king asked Savitri to tell Naradji the name and family of the youngman whom she had chosen. He asked her to the holy sage Narad as freely and frankly as she talked with those who loved her best. Savitri modestly told him everything in a low but celear voice. Hearing her choice Naradji sorrowfully cried out.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"Any why should I ? When I have given
My heart away, though but in though,
Can I take back ? Forbid[1] it Heaven[2]
It were a deadly sin.[3] I woe.[4]" 141

(And why should I) ? I know crime
In him or his'—"Relieve me child,
My reasons shall be clear in time.
I speak not like a madman wild ; 148

Trust me in this"—'I cannot break ५
A plighted faith[5]—I cannot bear[6]
A wounded conscienc[e7]'—I Oh foresake
This fancy,[8] hence may spring dispair[9]. 152

Word-meaning—1. save me from it इससे मुझे बचायें। 2. God ईश्वर। 3. great sin घोर पाप। 5. know जानती हूं। 5. pledge undertaken की गयी प्रतिज्ञा। 6 grieved soul दुःखी आत्मा। 7. give up छोड़ दो। 8. imaginative desire काल्पनिक इच्छा। 9. disappointment निराशा।

अर्थ—सावित्री बोली, "मैं क्यो दूसरा पति चुनूं ? जब मैंने अपना हृदय यद्यपि केवल अपने मानसिक संकल्प द्वारा ही सत्यवान को दे दिया है तो क्या मैं उसे फिर वापस ले सकती हूं। भगवान मुझे इस कर्म से बचाये। ऐसा करना तो एक घोर पाप होगा। मै तो यह जानती हूँ कि मैं ऐसा क्यों करूँ ?" नारदजी ने कहा, "बेटी मैं पागल की तरह नहीं बकता मेरा विश्वास करो।" सावित्री बोली—"मैं अपनी प्रतिज्ञा को न भंग कर सकती हूँ न अपनी आत्मा को दुखी।" नारद बोले, "अरे छोड़ इस कल्पना को, कहीं इससे निराशा न उत्पन्न हो।" "ऐसा नही हो सकता।"

Paraphrase—"That he could not approve of her marriage with Satyavan for she might come to grief in the long run." He also advised her to choose another husband. Savitri said that she was unable to choose another husband because she had already made up her mind to marry Satyavan. Besides, she would be committing a great sin if she thought of selecting another husband.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

It may not be,"]—The fater heard
By turns the speakers ; and in doubt
Thus interposed[1] a gentle word,
"Friend should to friend is mind speak out 156
"Is he not worthy[2] ? tell us"—"Ney[3]
All worthiness[4] is in Satyavan
And no one can my praise gainsy[5].
Of Solar race[6] more good then man ! 160
"Great Soorsen, his ancestor
And Dyumatsen his father blind

Word-meaning—1. placed between बीच में रख दि॰ अर्थात् बोल पड़े। 2. suitable match योग्य वर। 3. no नहीं 4. ability योग्यता। 5. dispute विरोध करना। 6. सूर्य वंश 7. fore-father पूर्वज।

अर्थ -(सावित्री के) पिता ने सावित्री और नारदजी) दोनों वक्ताओं की बातचीत बारी-बारी से सुनी और कुछ सन्देह में पड़कर बीच में नम्रता पूर्वक बोले, "मित्र को अपने मित्र से अपने हृदय की बात बता देनी चाहिए। (कृपया) हमें बताइये क्या वह (सत्यवान) योग्यवर नहीं है। नारदजी ने कहा, 'नहीं सत्यवान में सम्पूर्ण योग्यता हैं और मेरी प्रशंसा का कोई विरोध नहीं कर सकता। सूर्यवंशी हैं और मनुष्य नहीं, देवता है उसके पूर्वज शूरसेन तथा अंधे पिता द्युमत्सेन यशस्वी हैं।

Paraphrase—The king heard the talk between sage Narad and Savitri by turns. Then he felt some doubt and humbly said, "O holy sage ; a friend should not conceal (छिपाना) his thoughts from his friend. Kindly tell me if Satyavan is not a suitable match for Savitri". Narad replied, "No, Satyavan has all the virtues. Nobody can dispute what I say about Satyavan. He comes of the solar race and he is much above the common man. His illustrious forefather, Soorsen and the blind father Dyumatsen had been famous rulers.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Are known to fame. I can evert[1]
No kings have ı een for good and king" 164
"Then where O Muni, the bar[2] !
If wealth be gone, and kiogdom lost,
His merit[3] still remains a star,
Nor melts[4] his lineage[5] like the frost[6]" 168
"Since thou insistent[7] King to hear
The fatal[8] truth, I tell you,—I,
Upon this day as rounds[9] the year
The young Prince Satyavan shall die." 172

Word-meaning -4. assert with authority दावे के साथ कहा । 2. hindrance or restriction बाधा या प्रतिबंध । 3. virtue गुण । 4. perishes चलकर नष्ट हो जाना । 5. family line or race वंश । 6. frozen dew पाला । 7. press हठ करते ही । 8. as painful death मृत्यु के समान दुःखदायी । 9. completes पूर्ण होता हैं ।

अर्थ—यह में दावे के साथ कह सकता हूँ कि उनके समान कोई राजा सज्जन और दयालु आज तक नहीं हुए ।" सावित्री के पिता ने कहा, तब हे मुनिवर हुआ बाधा है यदि उन लोगों का धन और राज्य नष्ट हो चुका है परन्तु उसके गुण अब भी ध्रुव तारे की तरह कान्तिमय और अचल हैं और फिर उसका वंश पाले की तरह पिघल नहीं जायगा ।

नारदजी न कहा : "हे राजन ! चूँकि तुम घातक सत्य को जानने के लिए आग्रह करते हो तो सुनो । ठीक एक वर्ष पूरा होने के बाद आज ही के दिन युवा राजकुमार की मृत्यु हो जायगी ।"

Paraphrase—I can assert with anthority that they were the noblest and kindest of all the kings on earth." The king asked, "Then, O sage, what harm or hindrance is there ? I do not care so much for 'power and pelf'. If Satyavan has lost his wealth and kingdom, he still has all his virtues intact shining like a star. Besides, his noble race cannot perish like the frozen dew."

Narad said, "O king now that you are pressing me to tell you the truth which is as painful as death listen to me. The young prince Satyavan shall die exactly after a year pass from today."

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

This was enough. The monarch knew
The future was no sealed[1] book
To Brahma's son A clammy[2] dew
Spread on his brow,[3]—he gently took 17
Savitri's palm in his, and said :
"No child can give away[4] her hand
A pledge[5] is nought unsancitioned[6] ;
And here, if right I understand, 18

Word-meaning—1. closed बंद। 2. sticky चिपचिपा 3. भौहें। 4. marry विवाह करना। 5. promise प्रतिज्ञा 6. ungranted अस्वीकृत।

अर्थ – इतना काफी था। राजा जानते थे कि ब्रह्मा के पुत्र (नारद जी) के लिए भविष्य या मनुष्य का भाग्य रहस्यमय या बन्द पुस्तक नहीं था। उनकी भौहे पर चिपचिपा पसीना फैला गया। वह धीरे से सावित्री की हथेली अपने हाथ में लेते हुए बोले –"(हे पुत्री) कोई भी कन्या स्वेच्छा से विवाह नही कर सकती। यदि कोई प्रतिज्ञा करती है तो वह प्रतिज्ञा भी (माता-पिता की) स्वीकृति के बिना पूर्ण नहीं हो सकती। और हाँ, यदि मैं ठीक-ठीक समझता हूँ यो कोई प्रतिज्ञा थी ही नही केवल तुम्हारे मन साहसा एक विचार आ गया था।

Paraphrase—This information was sufficiently strong to convince Savitri's father, because he knew that man's fate or the future was not a secret to Bramah's son Narad. His eye-brows grew with perspiration (पसीना) out of anxiety and gently taking Savitri's palm in his hand, he raid thus "My sweet daughter, no girl can marry a man according to her own sweet will. Even a pledge st Rent by her must have the sanction of her parents. Besides I think, in your case it was not a pledge at all. It was only an idea you accidently hit upon."

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"There was no pledge at ell, a thought ;
A shadow,—barely[1] crossed[2] the mind—
Unblamed[3] it may by clean forgot
Before the gods it cannot bind, 184
In the meek[4] grace[5] of virginhood[6]
Unblanched[7] her cheek, undimmed[8] her eye,
Savitri, like a statue,[9] stood
Some what austere[10] was her reply, 188
"Once, and once only have I given
My heart and faith—its past recall

Word-meaning -1. only केवल । 2. struck अचानक आया । 3. without any fear of blame लोक निन्दा के भय से रहित । 4. gentle or soft मधुर । 5. beauty सौन्दर्य । 6. girlhood कौमार्य । 7. red or bright, nor pale with fear लाल । 8. shining चमकदार । 9. idol मूर्ति । 10 firm दृढ़ । It can not be taken back

---

अर्थ—जिसे बिना लोक निन्दा के भय से तुम भूल सकती हो । देवताओं के सामने तुम उस प्रतिज्ञा से बँध नहीं सकता अर्थात् तुम्हें लज्जित नहीं होना पड़ेगा ।

सावित्री अपने कौमार्य के मधुर सौन्दर्य से दीप्त एक मूर्ति के समान खड़ी रही । उसके लाल कपोल न भय से पीले पड़े और न नेत्र कान्तिहीन हुए । उसके उत्तर में कुछ दृढ़ता थी । (वह बोली) "मैने अपने जीवन में एक बार और केवल एक बार अपना हृदय और विश्वास दिया है (अब) उसे लोटाया नहीं जा सकता ।"

Paraphrase—So you can easily give it up without any fear of being blamed in the society here or put to shame before the goods hereafter.

With sweet humility and tender grace of her maidenhood Savitri stood motionless like a statue. Her cheeks neither grew pale with fear nor eyes lost their brightness. In a firm voice she told her father that only once in her life she surrendered herself to a man to who she had given her heart and faith and it was impossible to go back on it.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

What couscience[1] none have ever striven[2]
And none may strive without a fall.

["*Not the less solemn was my vow*
Because unheared and the sin
Will be not less if I should
Deny the feeling felt within]

unweded[3] to my dying day
I must my father dear remain ;
"This well ; if so thou willst but say
Can man balk[4] Fate or break its chain ?

Word-meaning—1. soul आत्मा । 2. fight लड़ना 3. virgin or unmarried अविवाहित या कुंवारी । 4. stop रोकना ।

अर्थ—कोई अपनी अन्तरात्मा से कभी नहीं लड़ा और यदि किसी विरोध किया तो बिना पतित हुए नहीं रहा ।

हे प्रिय पिता जी यदि आप ऐसा चाहे तो मैं मृत्यु पर्यन्त अविवाहिता रहूँगी यह मेरे लिए अच्छा होगा । परन्तु आप ही बतायें क्या विधि विधान को मनुष्य रोक सकता है या उसकी जंजीर को तोड़ सकता है ।

Paraphrase—No one had ever gone against one's conscience and if one had ever struggled against the dictates of one's conscience one was sure to fall into misery or disgrace.

Savitri further said. "O my dear father, if you like I will remain a life long virgin and it will be better for me. But please tell me if man is powerful enough to stop or undo the working fate. Besides, if I am destined do suffer the miseries of widowhood, no human effort or plight can recall it."

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"If fate[1] so rules, thut I should feel
The mireries[2] of a widow's life,
Can man's device[3] the doom[4] repeal[5] ?
Unequal seems to be a strife,[6] 204

Between Humanity[7] and Fate,
None have on earth what they desire ;
Death comes so all soon or late
And peace[8] is but a wandering fire;" 208

Word-meaning—1. भाग्य । 2. sorrow दुःख । 3. effect प्रयत्न या उपाय । 4. sad fate दुर्भाग्य रुपी विपत्ति । 5. to revoke टाल सकना या उलट देना । 6. struggle संघर्ष । 7. man मनुष्य । 8. शान्ति । evermoving चंचल ।

अर्थ—फिर यदि मेरे भाग्य में यही लिखा है कि वैधव्य-जीवन के दुःखो को भोगूँ तो क्या मनुष्य के प्रयत्न या उपाय इस दुर्भाग्य रुपी विपति को टाल सकते हैं ।

(मुझे) मनुष्य या भाग्य का संघर्ष असमान या विषम मालूम होता है। कोई भी इस पृथ्वी पर जो नही चाहता है नहीं पा सकता है । शीघ्र या देर में मृत्यु सब को एक दिन खा जाती है और शान्ति तो एक कंचल अग्नि-शिखा है ।

Paraphrase—Man's struhgle with fate is fruitless because there is no equality between them. All the desires of man can never be fulfilled in this world and death overtakes every one soon or late. Peace is an illusion or Maya with like a wandering fire or mirage is difficult to attain.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

She said and meekly[1] looked to both
The father, though he patient[2] heard,
To give the sanction[3] still seemed loth,[4]
But Narad Muni took the word.[5] 212
"Bless thee, my child !" Tis not for us,
To question[6] the Almighty will

Word-meaning—1. gently नम्रतापूर्वक । 2. धैर्यपूर्वक 3. consult स्वीकृत । 4. unwilling अनिच्छुक । 5 understood the words of Savitri सावित्री की बात समझ गये । 6. doubt सन्देह करना । 7. God is will ईश्वर की इच्छा ।

अर्थ—ऐसा कहकर सावित्री विनम्र दृष्टि से दोनों की ओर देखने लगी उसके पिता ने यद्यपि धैर्यपूर्वक सावित्री की बातों को सुना था परन्तु (सत्य-बान के साथ विवाह के लिए) अपनी स्वीकृति देने में हिचक रहें थे । परन्तु नारद मुनि उनकी बात अच्छी तरह समझ गये ।

नारद जी बोले, "मेरी बेटी मैं आशीर्वाद देता हूं तेरा कल्याण हो हम लोगों को सर्वशक्तिमान परमेश्वर की इच्छा में सन्देह करना उचित नहीं है ।

Paraphrase—So saying Savitri looked gently at her father and Naradji. The king heard her patiently but still he was unwilling to allow her to marry Satyavan. But Naradji understood fully what Savitri said about her determination.

Sage Narad said, "O my child, may you prosper. It is not proper for us to doubt or challenge the will of God.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Though cloud on cloud loom[1] ominous
In gentle rain they may distil. 216
At this, the monarch[4]—"Be it so !
I sanction what my friends approve[5] ;
All praise[6] to Him, whom praise we owe[7] ;
My child shall wed[8] the youth she loves." 220

Word-meaning - 1. hover मँडराया · 2. inauspicious अशुभ। 3. fall in drop टपकना या बरसना। 4. king राजा। 5 says in support of समर्थन करता है। 6. admiration or victory प्रशंसा या जय। 7. are bound to do कर्त्तव्य। 8. marry शादी।

अर्थ—यद्यपि अशुभसूचक मेघ मालाएँ (हमारे सिर पर) मँडराया करती हैं परन्तु वे मधुर वर्षा करके निकल जाती हैं। इस पर राजा ने कहा—"ऐसा ही हो ! मेरे मित्र जो कहते हैं उसे मैं स्वीकार करता हूँ। उस परमेश्वर की जय हो जिसकी प्रशंसा करना हम लोगों का परम कर्त्तव्य है, मेरी पुत्री का विवाह उसी युवक के साथ होगा जिससे यह प्रेम करती है।

Paraphrase—Dark threatening clouds which hover over our heads often pass away sending gently drops rain. Simlarly adversity often turns out to be a blesssing in disguise." Then the king said, "I agree with my friend sage Narad to what he says, Let my daughter marry to youth she loves so sincerely."

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Great joy in Madra. Blow the shell
The marriage over to declare
And now to forest-shades[2] where dwell[3]
The hermits, wead the wedded pair[4] 224
The doors of every house are hung
With gay[5] festoons[6] of leaves and flowkrs ;
And blazing[7] banners[8] broae are flung[9]
And trumpete[10] blown from castle[11] towers ! 228

Word-meaning—1. conch-shell शंख । 2. hermitages in the forest जंगल के आश्रमों की ओर । 3. live रहना । 4. नव-विवाहित दम्पत्ति । 5. beautiful सुन्दर । 6. bunting तोरण या वन्दनवार । 7. shining चमकीले । 8. flag झंडा । 9. unfurled फहराये गये । 10. music तुरही । 11. fort किला ।

अर्थ—मद्र देश में आनन्द छा गया ? मंद ध्वनि ने घोषित किया कि सावित्री-सत्यवान का विवाह हो चुका और अब नवविवाहिता दम्पत्ति उन तपोवनों की ओर जा रहे हैं जहाँ साधु और तपस्वीगण रहते हैं । हर एक घर के द्वार पर फूलों और पत्तियों के वन्दरवार बँधे हुए थे और चौड़े चमकदार झंडे फहरा रहे थे और किलो की मीनारों से तुरही वज रहीं थी ।

Paraphrase—Grate festivities took place in the kingdom of Madra to celebrate Savitri's marriage with Satyavan. The conch-shells were blown to announce that the marriage was over and that the newly married couple went to the hermitages in the forest. The doors of every house were tastefully decorated with buntings of leaves and flowers and shining flags flutterd in the air at the top. The trumpets were also blown from the towers of the royal castle.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Slow the procession[1] make is ground[2]
Along the crowded city street :
And blessing in storm of sound
At every step the couple[3] greet. 232

*[Past all the house ; past the wall
Past gardens gay, and hedgerows trim,
Past fields, where sinuous brooklets swall
With moltern silver to the brim]* 236

× × × ×

As the procession moves along ;
As now behold,[5] the bridegroom's[6] sire[7]
With joy comes forth amid the throng,—[8]
What reverence[9] his looks inspire[10] ! 240

Word-meaning—1. marriage party विवाह का जुलूस 2. moved on आगे बढ़ता था। 3. marriage couple दम्पति, वर-वधू। 4. welcome स्वागत। 5. look देखो। 6. दूल्हा। 7. father पिता। 8. crowd भीड़। 9. श्रद्धा। 10. command प्रेरित करना।

अर्थ—धीरे-धीरे जलूस जनसंकुल नगर की सड़कों पर बढ़ता जाता था और हर एक पग पर आशीर्वाद की तुमुल ध्वनि दम्पति का स्वागन करती थी जैसे जुलूस आगे बढ़ा कि दुल्हा के पिता भीड़ के प्रफुल्लित होकर निकल आये। उनका दर्शन कितनी श्रद्धा उत्पन्न करता था।

Paraphrase—The marriage procession moved slowly through the crowded streets of the city. At every step blessings were showered upon the newly married couple by the cheering crowed. As the procession reached the hermitage, Satyava's father came forward amidst the crowd ;to welcome the couple. His holy appearance commanded the respect of all present there.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Blind ! What his partner[1] by his side !
For them it was a hallowed[2] time !
Warmly they greet the modest[3] bride
With her dark eyes and front[4] sublime[5] ! 24

One only grief[6] they feel - Shall she
Who dwelt[7] in palace halls before,
Dwell in their huts beneath[8] the tree ?
Would not their hard life press[9] her sore[10] ; 24

Word-meaning—1. जीवम-संगिनी । 2. holy पवित्र 3. meek विनम्र । 4. forehead ललाट । 5. raised उन्नत 6. fear mixed with pain भयमिश्रित दुःख । 7. lived रहती थी 8. under नीचे । 9. trouble दुःख देना । 10. severely घो कष्टदायक रूप से ।

अर्थ—अन्धे राजा (द्युमत्सेन) ने अपनी जीवन-संगिनि के साथ जिन लिए यह एक पवित्र अवसर था, उन्नत ललाट, काले नेत्र एवं विनम्र स्वभा वाली अपनी पुत्र-वधू का स्वागय किया । उन्हें केवल एक एक दःख अनुभव होता था वह यह) क्या वह (सावित्री) जो पहले राजमहल के भ कमरों मे रहा करती थी अब पेड़ के नीचे उनकी कुटिया में रह सकेगी क्या उनका कठोर तपोमय जीवन उसे घोर कष्टदायक प्रतीत न होगा ?

Paraphrase—The old blind king Dyumatsen with h wife warmly welcomed their modest daugther-in-la Savitri who had black-eyes and a raised forehead. It w very holy and happy time for them. But only one fe made Satyavan's parent's uneasy. They always shudder (कांप उठते थे) to think as to how princess Savitri who liv so long in a royal palace would be able to live a hard li with them in ther hut. Would not the hardships of for life oppress and weaken her who was to tender and fair

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

0-,2M56,1
K6

[The manual labour, and the want
Of oomforts that her rank became,
Valkala robes, meals poor aud scant,
All undermine the fragile frame ?] 252

False[1] was the fear fhe parents felt,
Savitri liked her new life much,
Though in a lowly[2] hut she dwelt
Her conduct[3] as a wife was such 256
As to illumine[4] all the place ;
She sickened[5] nor, nor sighed[6], nor pined[7] ;

Word-meaning—1. untrue असत्य । 2. small छोटा । 3 आचरण । 4. brighten प्रकाशित करना । 5. fell ill बीमर पड़ी । 6 grieved दुःखी हुई । 7. became weak दुर्वल हुई ।

अर्थ—(शारीरिक श्रम) सुख का अभाव जो उस राजकुमारी के लिए अत्यन्त आवश्यक था, वल्कल वस्त्र, सादा भोजन, क्या उस कोमलांगी को दुर्बल न कर देंगे ?

(सत्यवान के माता-पिता का भय असत्य सिद्ध हुआ क्योंकि सावित्री अपने नये जीवन को अत्यधिक चाहती थी यद्यपि वह एक छोटे से घर में रहती थी । एक पत्नी के रूप में उसका आचरण इतना सुन्दर था कि उसने सम्पूर्ण स्थान को प्रकाशित कर दिया । वह न तो बीमार पड़ी, न कभी दुःखी हुई, न क्षीणकाय या दुर्बल ही हुई ।)

Paraphraee—The fear which haunted the minds of Satyavan's parents regarding Savitri's incapability of living a hard life with them in the forest. soon proved false. She loved her new wife very much though she lived in a humble cottage, sphere. Neither she fell ill nor she ever felt bored or sad. Her helth did not run down either.

1703
दिनांक............
CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

But with simplicity and grace[1]
  Discharged[2] each household duty[3] kind 260
[Strong in all manual work, and strong
  To comfort, cherish, help and pray.
The hours past peacefully along
  And rippling bright, day followed day.] 264
At morn[4] Satyavan to the wood
  Early repaired[5] and gathered[6] flowers
And fruits in its wild solitude,[7]
  And fuel[8]—till advancing hours 268
Apprised[9] him that his frugal[10] meal
  Awaited[11] him. Ah ! happy time !

Word-meaning—1. beauty सुन्दरता । 2. performed करती थी । 3. गृहस्थी का कार्य । 4. morning प्रातः । 5. went 6. collected एकत्र करता । 7. loneliness निर्जनता । 8. ईंधन । 9. informed सूचित करते थे । 10. simple सादा । 11. was ready for तैयार रहता या प्रतिक्षा करता था ।

अर्थ—इसके विपरीत वह बड़ी सरलता और सुन्दरता से गृहस्थी का प्रत्येक कार्य करती थी ।

प्रति दिन (प्रातःकाल) सत्यवान बन को चला जाता था और वहाँ की भयंकर निर्जनता में फल फूल और ईंधन इकटठा करता जब तक कि काफी देर न हो जाती और उसे इस बात की सूचना न देती कि उसे अब घर चल कर सादा भोजन जो उसके लिये तैयार था, करना चाहिये । अहा ! वह कितना सुखमय समय था ।

Paraphrase—She performed all her household duties in a simple and graceful manner.

Every morning Satyavan would go to the forest and gather fruits and flowers and feul in its dreadful silence till late in the evening when he felt hungry and returned home to take his simple meal. How happy his life was !

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Savitri, who with fervid[1] zeal[2]
260 Head said her orisons[3] sublime[4],
And fed the Brahmins and the birds, 272
New ministered[5]. Arcadian[6] love,
With tender smiles and honeyed[7] words,
264 All bliss[8] on earth thou art[9] above
And yet there was a spectre[10] grim[11] 276
A skeleton[12] in Savitri's heart,
Looming[13] in shadow, somewhat dim[14]
268 But which would never thence depart[15] 280

Woad-meaning—1. barning तीव्र 2. enthusiasm उत्साह । 3. praycrs प्रार्थना । 4. great महान् । 5. served सेवा करता । 6. pastoral remance by Philip Sidney आरकेडिया के विशुद्ध प्रेम । 7. sweet मीठे । 8. happiness सुख । 9. are हैं । 10. a ghost, phantom छाया । 11. fearful भयंकर । 12. a shadowy frame एक ढाँचा । 13. moving घूमता हुआ । 14. not clear धुँधला । 15. go out निकल जाना ।

अर्थ—सावित्री अदम्य उत्साह से अपनी उत्कृष्ट प्रार्थना कर चुकने के बाद ब्राह्मणों और पक्षियों को भोजन कराती थी । और तब (पति की) सेवा में लग जाती । उन दोनों में मधुर मुस्कान तथा मधु के समान मीठे शब्दों में सिंचित आरकेडिया का सा विशुद्ध गहरा प्रेमथा जो संसार के सब सुखों से बढ़ककर था । परन्तु सावित्री के हृदय भी में विपत्ति का एक ढाँचा छिपा था जो एक भयानक प्रेत कीं छाया की तरह कुछ धुँधला-सा सदैव घूमा करता था किन्तु उससे हृदय से कभी निकलता नही था ।

Paraphrase—Savitri after praying to God fervently, gave food to holy Brahmins and birds then served her husband faithfully. Her lover was pure as that described in Arcadia and full of tender smiles and sweet words. In this respect her love was much superior to all earthly happiness. But in her heart there lurked a dreadful image of impending calamity which always haunted her mind like a ghost. It was always presented in an indistinct form and never disappeared from her heart.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

It was that fatal speech[1]
Of Narad Muni. As the days
Slipt[2] smoothly[3] past, each after each,
In private she more fervens[4] prays

[No help from man. Well be it so !
[No sympathy,—it matters not !
God can overt the heavy blow !
He answer worship. Thus she thought.]

And now she counted e'en the hours.
As to Eternity[5] they past ;
O'er head the dark cloud the darker lowers,
The year is rounding[6] at last.

Word-meaning -1. painful prophecy दुःखद भविष्यवाणी । 2. passed बीतते थे । 3. slowly धीरे-धीरे । 4. sincere श्रद्धापूर्वक । 5. duration without end अनन्त । 6 completing पूरा हो रहा है ।

अर्थ– वह थी नारद मुनि की दु.खद भविष्यवाणी । जैसे जैसे दिन धीरे-धीरे बीतता जाता, एकान्त में अत्यधिक श्रद्धा से प्रार्थना करती (वह सोचती मनुष्य से कोई सहायता नहीं मिल सकती न कोई सहानुभूति कोई परवाह नहीं । ईश्वर ही इस घोर विपत्ति को टाल सकते हैं) अब वह घन्टों को भी गिनने लगी । ज्यों-ज्यों ये अनन्त के गर्भ में विलीन होते जाते थे, सिर पर आपत्ति का काला बादल घनीभूत होकर मँडराता चला आ रहा था और अन्त में पूरा एक वर्ष समाप्त होने को आया ।

Paraphrase—The misfortune was the painful prophecy of Sage Narad. As the days rolled by Savitri silently prayed to God with increasing devotion and fevour. (She knew that no man could possibly help her in that matter and so she did not care for it But she had firm faith that God would surely save her from the terrible disaster. On the last day when the first year of her marriage was coming to an end, she started counting the hours as they passed into Eternity. The dark cloud of her calamity thickened reminding her of the fatal doom.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

[Today,—today,—with woeful sound
The word seem'd in her ear to ring !
*O breaking heart—thy pain profound*2 296
Thy husband knows not nor the king ;
*Exiled*3 *and, nor yet the queen ;*
But One knows in His place above.
Today, today, it will be seen
*Which shall be victor,*4 *Death or love !]* 300

The afternoon has come and gone
And brought no change ; should she rejoice[5] ?
The gently evening's shades come on,
When hark !—She hears her husband's voice ! 304

Word-meaning -1. painful दुःखद। 2. deep गहरा वा मार्मिक। 3. banished निर्वासित। 4. victorious विजयी। 5. be happy प्रसन्न होना चाहिए।

अर्थ—(आज वह दुःखद शब्द उसके कानों में गूंजता हुआ सुनाई पड़ा हैं। भग्न हृदय ! तेरी मार्मिक पीड़ा को न तेरा पति जानता है न निर्वासित वृद्ध राजा और रानी। केवल ईश्वर जो सर्वोपरि निवास करता है, जानता है। आज यह देखा जायगा कि मृत्य विजयी होती है या प्रेम।)

दोपहर आयी और बीत गया कोई परिवर्तन नहीं हुआ। अब क्या सावित्री को प्रसन्न होना चाहिए ? मधुमयी संध्या की छाया आ गई जब कि अचानक उसने अपने पति का स्वर सुना।

Paraphrase—*[On the fateful day Savitri heard the fatal words of Naradji ringing into her ears, 'O broken heart, neither your husband nor your father-in-law nor mother-in-law know your grief, only God overhead knowr it. Today the world will know who win the battle between Death and Love']*

The afternoon came and passed away. Nothing auto-ward (अप्रिय घटना) happened. She thought if the should be happy. The pleasant evening set in when suddenly she heard her husband's voice.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"The twilight[1] is most beautiful ?
Mother, to gather[2] fruit I go,
And fuel, –for the air is cool,—
Expect[3] me an hour or so."
"The night, my child, draws on a pace."
The mother's voice was heard to say.
The forest paths are hard to trace[5]
In darkness, – till the morrow[6] stay.[7]"

Word-meaning—1 the time dusk गोधूलि का समय 2. to collect एकत्र करने के लिए । 3. hope आशा करिये । 4. near निकट । 5. find out पता लागना । 6. tomorrow कल 7. stop रुक जाओ ।

अर्थ—सत्ववान ने कहा, "माताजी आज की गोधूलि की बेला अत्यन्त मनोरस है,वायु भी शीतल है । मैं वन को फल और ईंधन के लिए जाता हूँ एकाध घन्टे में लौट आऊँगा ।" "मेरे बेटे ! रात निकट आरही है । अंधेरे में जंगल के मार्ग (वनवीथियो) का पता लगाना कठिन है । कल प्रातःकाल तक ठहर जाओ । ऐसे शब्द माँ के द्वारा कहते हुए सुने गये ।

Paraphrase—Satyavan told his mother that as the evening was beautiful and air was cool. he was going to the forest to gather fruit and fuel and would return in an hour or so. The mother asked him to go the next morning because it was getting dark and so it would be difficult for him to find out the forest paths.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"Not hard for me, who can discern[1]
The forest paths in any hour
Blindfold[2] I could with ease[3] return,
And day has not yet lost its power.' 310

"He goes then." thought Savitri, "thus
With unseen bands[4] Fate[5] draws us on
Unto the place appointed[6] us ;
We fell no outward[7] force,[8] anon 320

Word-meanigg—1. find ont पता लगाना । 2. with eyes folded आँख वन्द किये हुए । 3. easily आसानी से । 4. bonds बन्धन । 5. destiny दैव या भाग्य । 6. fixed निर्दिष्ट । 7. external वाहरी । 8. power शक्ति । 9. soon शीघ्र ।

अर्थ—सत्यवान ने उत्तर दिया—"मेरे लिए जंगल का रास्ता पता लगाना कठिन नही है क्योंकि मैं किसी समय आँख वन्द करके आसानी के वनवीथियों को खोज सकता हूँ और फिर अभी दिन की शक्ति नष्ट नही हुई है।" सावित्रीं ने सोचा, तव (मेरे पतिदेव) जा रहे हैं, इस प्रकार दैव अपने अदृष्ट वन्धनों के साथ हम लोगों को निर्दिष्ट स्थान की ओर खीच रहा है, हम किसी वाहरी शक्ति का अनुभव नही करते ।

Paraphrase—Satyavan replied that he could easily trace the foresr paths and return with his eyes blind-folded. Moreover the day light had not totally disappeared. Savitri thought to herself that in this way fate was drawing them by its unseen bonds towards their allotted doom. They did not feel and external power (वाह्य शक्ति) in that matter.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

We go to marriage or to death
At a determined[1] time and place ;
We are her playthings[2] ; with breath[3]
She blows[4] us where she lists[5] in space. 324

What is my duty ? It is clear,
My husband I must follow,[6] so,
While he collects his forests gear[7]
Let me permission[8] get to go." 328

Word-meaning—1. fixed निश्चित । 2. topy खिलौने । 3. श्वास । 4. drives ले जाता है । 5. likes चाहती है । 6. अनुसरण करना । 7. materials सामग्री, समान । 8. order आज्ञा ।

अर्थ—शीघ् हम एक निश्चित समय और स्थान पर विवाह या मृत्यु के बन्धन में फंसते हैं । हम भाग्य के हाथ के खिलौने या कठपुतले हैं जिनकों यह अपनी साँस से अपनी इच्छानुसार जहाँ चाहताहै फूँक कर ले जातां है । (तब) मेरा कर्त्तव्य क्या है ? यह तो स्पष्ट है कि मुझे अपने पति के साथ अवश्य जाना चाहिए । इस प्रकार जब वे (सत्यवान) वन में सामग्री एकत्र करेंगे, मुझे उनसे साथ जाने के लिए अपने सास-ससुर की अनुमति माँग लेनी चाहिए ।"

Paraphrase—Savitri says, "Fate soon comples us to marry or meet death at an appointed time and place. We are but toys in the hands of fate who drives us where he likes. My bounden duty at this time is, therefore, to follow my husband while he is going to gather fruits and fuel in the forest. Let me seek she permission of his parent."

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

His sire[1] she seeks,—the blind old king
And asks from him permission straight.
"My daugther, night with ebon[2] wing 332
Howers[3] above ; the hour is late
[My son is active brave and strong,
Conversant[4] with the woods ; he knows
Each path ; methinks it would be wrong.
For thee to venture[5] where he goes.] 336
Weak and defenceless[6] as thou art,
At such a time. If thou wert[7] near
Thou might'st embarras [8] him, dear,
Alone he would not have a fear." 340

Word-meaning—1. father पिता । 2. as black as eqony wood आबनूस की तरह काला । 3 मंडराता है । 4. familiar परिचित । 5. dare साहस करना । 6 unprotected अरक्षित । 7. were थे । 8. disturb परेशान करना ।

अर्थ—सावित्री सत्यवान के पिता, वृद्ध अन्धे राजा के पास सीधे गई । रात्रि आलनूस की तरह काले पंखों से ऊपर मंडरा रही है । देर भी काफी हो गई है: मेरा पुत्र तो क्रियाशील है, वीर और बलवान है, वह जंगल के प्रत्येक मार्ग को जनता है । मैं समझतो हू, तुम्हारे लिए जहां वह जता है, जाने के लिए साहस करना अनुचित है । फिर तुम दुर्बल और अरक्षित हो । ऐसे समय में यदि तुम उनके साथ रहोगी तो तुम उसे परेशान करोगी और अकेले वह निर्भर रहेगा ।"

Paraphrase—Savitri went to Satyavan's father—the old blind king and requested him to allow her to accompany her husband. The king said "O my daughter, night is advancing with its dreadful darkness. It is already too late for you to go the forest. (*As regards my son, he is strong and brave and is quite familiar with all the forest-paths, It would be improper on your part to follow him at this time.*) Besides, you are weak and without any protection. If you go with him he will feel uneasy to think of your rafety but let all alone, he will be fearless."

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

So spake[1] hermit monarch[2] blind,
His wife too entering in, exprest[3]
The self-same thoughts in words as kind
And begged[4] Savitri hard, to rest
She urged[5] the nature of her vows.[6]
Required her now the rites[7] done[8]
To follow where her loving spouse[9]
Might e'en a chance of danger run.

Word-meaning—1. spoke (past tense of speak used in poetry) बोले। 2. king राजा। 3. expressed प्रकट किया। 4. requested अनुरोध किया। 5. explained समझाया 6. pledges व्रत। 7, ceremonial functions अनुष्ठान। 8. समाप्त हो गये हैं। 9. husband पति।

अर्थ—अन्धे तपस्वी नरेश ने इस प्रकार कहा और उनकी पत्नी ने भी आकर उन्हीं विचारों को मधुर शब्दों में प्रगट किया और सावित्री से आराम करने के लिये आग्रह किया। तब सावित्री ने अपने व्रतों को समझाया और कहा कि उसके अनुष्ठान आदि समाप्त हो चुके हैं इसलिए उसे अपने प्रिय पति के साथ जंगल अवश्य जाना चाहिए क्योंकि वहाँ उनके ऊपर संयोगवश कोई भयंकर आपत्ति आ सकती है।

Paraphrse—The old hermit-king expressed his desire thus and his wife also repeated the same thought in sweet words and entreated her to rest herself at home. Then Savitri explained to them the nature of her vows and said that the ceremonial functiods being over, she must follow her beloved husband in the forest where he might fall by chance into some terrible calamity.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Go then, my child—we give thee[1] leave,[2]
But with thy[3] husband quick return
Before the flickering[4] shakes of eve[5]
Deepen the night and planets burn." 352

[Down the deep glade[7] with perfume rife[8]
From buds that to the dews expand,
The hushand aud the faith ful wife
Pass to dense jungle, hand in hand.]
Satyavan bears beside his saw[10]
A forked [11] stick to pluck[12] the fruit,

Word-meaning—1. you तू। 2. permission आज्ञा 3. your तेरा। 4. unsteady झिलमिलाती। 5. evening सन्ध्या। 6. stars तारे। 7. open space खुला मैदान। 8. full of smell सुगन्धिपूर्ण। 9 carries लिये हुए हैं। 10. axe कुल्हाड़ी। 11. forks कांटेदार। 12. तोडना।

अर्थ—सत्यवान के पिता ने कहा, "तब मेरी बेटी जाओ। हम तुम्हें आज्ञा देते हैं परन्तु अपने पति के साथ संध्या की झिलमिलाती छाया के अंधकार में परिवर्तित होने और तारों के जल उठने के पहले ही जल्दी लौट आना।" (एक पहाड़ी की घाटी में एक खुला मैदान है जो ओस पड़ने से विकसित होने वाले फूलों की सुगंधि मे व्याप्त हैं। उसी मैदान से होकर पति (सत्यवान) और उसकी पतिव्रंता पत्नी (सावित्री) घने जंगल की ओर जा रहे हैं।" (सत्यवान) अपनी कुल्हाड़ी के बगल में फल तोड़ने के लिए एक कांटेदार छड़ी भी लिए है।

Paraphrase—The old king permitted Savitri to go in the forest but asked her to return soon with her husband before the quivering shadows of the evening return into encircling darkness of the night and the stars twinkled in the sky. Both husband and wife went together to the thick forest through an open space redolent with sweet smell (सुवासित) of flowers that opened with the dew-drops. Satyavan carried besides his axe a forked stick to pluck fruits.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

His wife, the basket[1] lined with straw[2];
He talks, but also she is almost mutes.[3]
And all the while one dreadful[4] thought
Haunted[5] Savitri's anxious mind
Which would have fain[6] its stress[7] forgot;
It came as chainless[8] as the wind,

Word-meaning—1. टोकरी । 2. बाँस की धारीदार टोकरी । 3. silent चुपचाप । 4. fearful भयंकर । 5. frequently harassed आक्रान्त । 6. gladly खुशी से । 7. load of anxiety का बोझ । 8. free स्वच्छन्द ।

अर्थ—और उसकी धर्मपत्नी बाँस की धारीदार एक टोकरी लिये है (पति) बात करता है परन्तु वह बिल्कुल मौन है ।

और एक भयंकर विचार प्रति क्षण सावित्री के चिंतित मन को चिन्ता से बोझ को खुशी से भुला सकता था, आक्रान्त किये हुए था । विचार स्वच्छन्द वायु के झोंके की तरह आया ।

Paraphrase—And his wife had a straw basket, he was constantly talking to Savitri who all the while kept quiet.

And all the time Savitri shuddered to think of the fatal thought of her husband's death. She could have gladly forgotten any strin of anxiety about hereself but the painful thought which came like freely-blowing guests of wind often unnerved her.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Sudden the noise is hushed[1]—a pause[2]
Satyavan lets the weapon[3] drop—
Too well Savitri knows the cause,
He feels not weli, the work must stop,

A pain is in his help—a pain
As if ha felt the cobra's fangs[4]
He tries to look around,—in vain
A mist[5] *before his vision*[6] *hangs ;]*

My head, my head !—Savitri dear,
This pain is frightful.[7] Let me lie

Word-meaning—1. stopped वन्द हो गई। 2. silence निस्तब्धता। 3. tool औजार। 4. serpent's fangs विषधर सर्प के दाँत। 5. fog कुहरा। 6. eyes दृष्टि। 7. fearful भयंकर।

अर्थ—अचानक ध्वनि वन्द हो गई और निस्तब्धता छा गई। सत्यवान का हथियार गिर पड़ा। सावित्री अच्छी तरह कारण जानती थी। उसकी तबियत ठीक नही (इसलिए) उसने काम वन्द कर दिया। (उसके सिर में दर्द हो रहा है ऐसी भयंकर पीड़ा मानों किसी विषधर सर्प ने उसे डस लिया हों। वह चारों तरफ देखने को कोशिश करता है परन्तु व्यर्थ, उसकी आँखों के आगे कुहरा छा गया।)

सत्यवान ने चिल्लाकर कहा, "प्रिये सावित्री मेरा सिर,मेरा सिर। पीड़ा अत्यन्त भयंकर है।)

Paraphrage—Suddently Satyavan's axe fell down from his hand and the noise caused by the cutting of the twigs stopped. He did not feel well so he stopped work. Savitri lost no time in understanding the cause of it. Satyavan suffered from a splitting headache like that caused by a snake-bite. His head reeled and eyesight failed.

Satyavan cried out, "O dear Savitri my head is splitting with a severe pain. I fear it may prove fatal.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Hear on the turf. Her voice was clear
And very calm[1] was her reply,
As if heart had banished[2] fear :
Lean[3], love, they head upon my breast,"
And as she helped him, added[4]—"here,
So shalt thou better breathe and rest."
"Ah me[5], this pain,—'its getting dark[6];
I see no more,—can this be death ?

Word-meaning—1. grass घास। 2. peaceful शान्त 3. dismissed निकाल दिया था। 4. lay confortably आराम रख लीजिये। 5. said कहा। 6. Alas हाय। 7. increasing बढ़ जाता है।

अर्थ —मुझे घास पर लेट जाने दो।" सावित्री का स्वर स्पष्ट उत्तर अत्यन्त शान्तिपूर्ण था मानों उसने अपने हृदय से भय को निकाल था। उसने कहा, हे ! नाथ आप मेरी छाती पर अपना सिर आराम से लीजिये और उसकी सहायता करती हुई बोली, "यहाँ आप अधिक आ से सांस ले सकेंगे।"

सत्यवान ने कहा—"हाय अंधकार की छाया तो गहरी होती रही है। मुझे दिखाई नहीं पड़ता। क्या यह मेरी मृत्यु का कारण सकती है ?

Paraphrase—Let me lie on the grass a while." Sav speaking in a clear, calm and fearless voice as if she h dismissed all fear from her heart, requested her husba to lay hi head comfortably on her breast because then would feel better. She also helped him in doing so.

Satyavan cried out, "Alas, this headache is gett darker and darker and I am unable to see now. Will it the cause of my death ?

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

What means this, gods ?—Savitri, mark,
My hands wax[1] cold, and fails my breath[2]" 384
"It may be but a swoon[3]", "Ah ! no—
Arrows[4] are piercing[5] through my heart,—
Farewell my love ! for I must go,
This, this is death" He gave one start[6] 388
And then lay quiet on her lap[7],
Insensible[8] to sight and sound,

Woad-meaniug—1. grow होना । 2. साँस रुकी हुई है । 3. a fainting fit मूर्च्छा । 4. shafts बाण । 5. pushing or penetrating छेद रहे हैं । 6. violent shake or shrug जोर का झटका । 7. गोद । 8. indifferent or unfeeling उदासीन या संवेदना रहित ।

अर्थ—अरे देवताओ ! इसका क्या अर्थ है ? सावित्री देखो तो मेरा हाथ ठंडा होता जा रहा है, और सांस रुक रही है ।" सावित्री बोली, "यह केवल एक मूर्छा भी हो सकती है ।" "अरे नहीं", सत्यवान ने कहा, "बाण मेरे हृदय को बेधें डाल रहे हैं, प्रिये अब तुमसे विदा, मुझे अवश्य जाना होगा' यह तो मृत्यु है ।" यह कहकर सत्यवान ने एक झटका खाया ।

और तब शब्द और रूप के प्रति सवेदन रहित होकर अर्थात् बेहोश हो कर अंतिम साँस लेता हुआ सावित्री की गोद में लेट गया ।

Paraphrase—Hark gods ! What is going to happen ? O Savitri, feel my pulse, touch my hands, they are grew cold and my breath is stopping." Savitri consoled him saying that it might be only a temporary fit which Satyavan denied and said. "The headache is so intense thas I feel as if arrows are leave of you. Then he gave a violent shrug to his body."

Then he lay dyiyg fast on Savitri's lap. He could not see or hear anything.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Breathing his last[1]....The branches flap[2]
And fire flies[3] glimmer[4] all round ;
His head upon her breast ; his frame[5]
Part[6] on her lap,[7] part on the ground,
Thus lies he. Hours pass. Still the same,
The pair look statues[8], magic-bound[9]

Word-meaning –1. taking his last breath अन्ति साँस लेता हुआ। 2. move हिलना। 3. glow worms जुगनू। shine चमक रहे हैं। 5. body शरीर। 6. same part of body शरीर का कुछ भाग। 7. गोद में। 8. images मूर्तियाँ। spell-bound जादू से बँधे हुए।

अर्थ—शाखाएँ काँप रहीथी, जुगुनू चारो तरफ चमक रहे थे और अपने शरीर को आधा सावित्री की गोद में और आधा पृथ्वी पर रक्खे लेटा था। घण्टों बीत गये फिर भी उसी प्रकार दम्पति किसी जादू से आ मूर्ति की तरह दिखाई पड़ते थे।

Paraphrase—The branches of the trees shook, and fireflies flitted about. His head and the upper part of body rested on her lap and the rest of the body lay on ground. Many hours passed and they—husband and w both—looked silent and spell-bound like statutes. Sav sat still beside her lord.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

As still Savitri sat beside
    Her husband dying,—dying fast,
She saw a stranger slowly glide[1]
    Beneath the boughs[2] that shrunk[3] aghast[4]   400
Upon his head he wore[5] a crown
    That shimmered[7] in the doubtful[8] light ;
His vestment [9] scarlet[10] reached low down.
    His waist[11] a golden girdle[12] dight[13]   404

Word-meaning—1. coming gently मन्द गति से आता हुआ । 2. branches शाखाएं । 3. shook कांप रही थी । 4. with fear भय से । 5. put on पहने हुए था । 6. diadem ताज या मुकुट । 7. shone चमकता था । 8. dim मन्द । 9. cloak लम्बा कोट । 10. deep red गहरा लाल रंग । 11. कमर । 12. करधनी । 13. decorated अलंकृत ।

अर्थ—जब सावित्री निस्तब्ध होकर अपने मरणासन्न पति के निकट बैठी थी तब उसने एक अपरिचित व्यक्ति को उन शाखाओं के नीचे मंथन गति से उतरते देखा जो (उसके भयंकर रूप को देखकर) भयभीत होकर कांप रही थी । उसके सिर पर एक मुकुट था जो मन्द प्रकाश में चमक रहा था । उसका गहरा लाल रंग का लम्बा कोट नीचे लटक रहा था और उसकी कमर एक सुनहली करधनी से अलंकृत थी ।

Paraphrase—Savitri, while sitting beside her husband who was taking his breath, saw an unknown person coming down gently throug the branches with fear. He had on his head a crown which shone brightly in the dimlightly of the forest, his long cloack of deep read colour hung loose down upto his knees and his waist was decorated with golden belt.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

His skin was dark as bronze[1]; his face
Irradiate[2], and yet revere[3],
His eyes had much of love and grace,
But glowed[4] so bright, they filled with fear. 40
A string[5] was in the stranger's hand
Noosed[6] at its end. Her terrors[7] now
Savitri scarcely[8] could commond.
Upon the sod[9] beneath a bough, 41

Wordmeaniug—1. mixture of copper and ti कांसा। 2. bright चमकीला। ।3. hard or cruel कठोर 4, shonc चमकता था। 5 rope रस्सी। 6, a loose runnin knot to entrap फँसाने के लिए फन्दा। 7. fear भय। 8. hard वड़ी कठिनाई से। 9. grass घास।

अर्थ—उसके (यमराज के) शरीर का रंग कांसे की तरह गहरा था उसके चेहरे पर चमक थी परन्तु फिर भी कठोराकृत थी, उसके नेत्रों मे स्ने और कान्ति की मात्रा अधिक थी परन्तु उनमें ऐसी ज्योति थी कि वे (दर्शं को) भयभीत कर देते थे। उस अपरिचित के हाथ में एक रस्सी थी जिस एक छोर पर फंदा था। सावित्री अब अपने भय पर बड़ी कठिनाई से अधिका रख सकी। उसने वृक्ष के नीचे घास पर धीरे से अपने पति के सिर को र दिया और श्रद्धापूर्वक शीश झुका कर बोली :—

Paraphrase—The stranger had a dark complexion lik bronze and ashining face yet he was fearfulto look at. H eyes were full of mercy and love but they were so dazzlin bright that whoever dared to look at them was frightene cut of his wits. He had in his hand a rope with a noose a its one end. Savitri seeing him, could no longer contr her fear. However, she gently placed her husband's bod on the turf below the tree and bowed with great respe before the stranger.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

She gently laid her husband's head,
And in obeisance[1] bent her brow,
"No mortal fortal frame[2] is thine"—she said,
Beseech[3] thee say that god art thou ? 416

And what can be thine errand[4] here ?
"Savitri, for thy prayers, the faith,
Thy frequent [5] vows thy fast severe,[6]
I aniwer,—list;[7]—my name is Death." 420

"And I am come myself to to take
The husband, from this earth away,
And ne shall cross the doleful, lake
I my own charge, and let me say 424

Word-meaning—1. respect श्रद्धा। 2. human being मानवीय आकृति। 3. pray प्रार्थना करना। 4. purpose उद्देश्य। 5. many अनेक। 6. rigid दारुण, कठिन। 7. listen सुनो। 8. painful दुःखमय।

अर्थ—"आपकी आकृति मानवीय नहीं है। मैं प्रार्थना करती हूँ कि आप कृपया मुझे बतायें कि आप कौन देवता हैं और आप किस उद्देश्य से यहाँ आये हैं ?" (आगन्तुक ने कहा) "हे सावित्री तुम्हारी प्रार्थनाओं और विश्वास, अनेक व्रत और कठिन उपवास के फलस्वरूप मैं उत्तर देता हूँ, सुनो! मेरा नाम मृत्यु या यमराज है। मैं स्वयं तुम्हारे पति को इस संसार से ले जाने के लिए आया हूँ और वह मेरे निरीक्षण में दुःखमयी झील पार करेगा।"

Paraphrase—She then requested him kindly tell her what particular god he was far by his uncommon appearance and dress he was surelv not a human being and for what purpose he had came there. The stranger replied, "Being pleased with your fervent prayers, firm faite, manifold vows and severe penances and fasts, I disclose to you my, real identification. I am Yama, the God of Death and I myself have come to take your husband away from this world to my kingdom. Now he will cross the dismal lake under my protection."

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

To few such honours[1] I accord,[2]
But his pure life and thine[3] require
No less for me." The dreadful[4] sword
Like lightning[5] glance[6] one moment dire[7], 4
And then the inner[8] man was tied[9],
The soul[10] no bigger than the thumb[11],
To be born[12] onwards by his side—
Savitri all the while stood dumb,[13] 43

Word-meaning—1. distinction सम्मान। 2, give दे हुँ। 3. your तेरा 4. fearful भयंकर। 5. बिजली। 6. shon चमक उठी। 7. terrible कठोर। 8. soul आत्मा। 9. bound बाँ गया। 10. आत्मा। 11. अँगूठा। 12. to be carried 13. mu गूंगा।

अर्थ—(और यह भी) तुझे बताता हूं कि बहुत कम लोगों कों में सम्मान देता हूँ परन्तु उसका और तेरा पवित्र जीवन मेरे द्वारा उससे सम्मानित होने योग्य नहीं। विद्युत- प्रकाश की तरह उसकी भयंकर तलव एक कटोर क्षण के लिए चमक उठी और तब सत्यवान की आत्मा जो अँ के आकार से बड़ी नही थी। यम के साथ आगे ले जाने के लिए बाँधे गई सावित्री बरा-र नौन खड़ी रही।

Paraphrase—It is a great honour which I confer upo a fortunate few. But your husband's pious life rightl deserves this honour from me." The fearful sword of Go Yama flashed lige lightning for a terrible moment an Satyavan's soul whose size was no bigger than a thum was tied to be taken away by him. Savitri stood dum stricken with fear and grief.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

But when the good moved slowly on
To gain his own dominions[1] dim[2]
Leaving the body there—anon[3]
Savitri meekly[4] followed him, 436
Hoping against all hope; he turned
And looked surprised. "Go back my child!"
Pale[5], the stars above them burned,
More weird[6] the scene had grown and wild[7]; 440

Word-meaning—1. kingdom राज्य। 2. dark अन्धकारमय 3. immediately फौरन। 4. gently विनम्रता से। 5. dim निष्प्रभ। 6. mysterious or magical रहस्यमय या जादू भरा। 7. fearful भयानक-

अर्थ—परन्तु जब यम देवता अपने अंधकारमय राज्य की ओर सत्यवान के शरीर को छोड कर मंदगति से आगे बढ़े तो सावित्री आशा के विपरीत आशा करती हुई विनम्रतापूर्वक उनके पीछे चल पड़ी। (जब) मृत्युदेव ते मुड़कर देखा तो आश्चर्य में पड़कर बोले, मेरी बेटी तुम लौट जाओ। ऊपर तारे निष्प्रभ होकर टिमटिमा रहे थे और हृदय आत्यधिक भयावह और रहस्यमय हो गया था।"

Paraphrase—But when the king Yama moved on with Satyavan's soul towards his dark kingdom; leaving his dead body on the grass under the tree, Savitri also gently followed him, although she had lost all hope of getting back her husband's soul from the god of death. He was greatly surprisee to see Savitri following him and asked her to return home. As he said so the stars grew dim and the whole scene of the forest became more awful and mysterious.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"It is not for the living[1]—hear
To follow where the dead must go
Thy duty lies before the clear,
What thou shouldst do Shastaras shaw. 44
"The funeral rites[2] that ordian[3]
And sacrifice[4] must take up
Thy first sad moments; not in vain[5],
Is held [6] to thee this better cup[7];

Word-meaning—1. those who are alive जीवित प्राणी। 2, the last ceremonies at the death of a person अंत्येष्टि क्रिया। 3. order with authority आज्ञा देना। 4. पिंड दान। 5. without any use व्यर्थ। 6. is given दिया गया है 7. misfortune widowhood वैधव्य जीवन का दुःख

अर्थ—यमराज ने कहा—'सुनो जीवित प्राणियों के लिए उचित नहीं है मि वे की वहां जाये जहां प्रेतात्माओं को अवश्य जाना चाहिए। तेरा कर्त्तव्य तेरे सामने स्पष्ट है। तुझे क्या करना चाहिए, शास्त्रों ने बताया है शास्त्रों ने (मृतक के लिए) जिन अन्त्येष्टि क्रियाओं और पिंडदान आदि के लिए आदेश दिया है, उन्हीं के करने में तेरे जीवन के प्रथम दुःखमय क्षण व्यतीत होने चाहिए। यह (वैधव्य जीवन का) कड़ुवा प्याला तुझे व्यर्थ नहीं दिया गया है।

Paraphrase—The God of death said, "O Savitri listen to me. *It is* not proper for the living beings to go in the land of the dead. You should perform the last rites and the sacrifices laid down in the religious books towards your dead husband in the first few days of your mournful life. Moreover this terrible calamity had not befallen you without any purp se.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"It lessons[1] thou shalt learn in time!
All that thou canst do, thou hast done
For thy dear lord. Thy love sublime[2]
My deepest sympathy[3] hath won[4]"
"Where'e my husband dear is led,
Or ourneys of his own free will,
I too must go, though darkness spread
Across my path, portending[5] ill
This my duty I have read!
If I am wrong, Oh! with me bear;
But do not bid[6] me backward tread[7]
My way forlorn[8]—for I can dare[9] 460

Word-meaning —1. शिक्षाएँ । 2. noble महान् उदात्त । 3. सहानुभूति । 4. got प्राप्त है । 5. forecasting पहले से सूचना देने वाला । 6. order आज्ञा देना । 7. walk चलना । 8. alone and helpless अकेले और सहाय । 9. endure सहन करना ।

अर्थ—समय आने पर तुम्हें उससे शिक्षाए मिलेगी। अपने पति के लिए जों कुछ प्राप्त व र सकती थी इने किया। तेरे उत्कृष्ट प्रेम ते मेरी सच्ची सहानुभूति प्राप्त कर ली है।" साविश्री ने कहा, "जहाँ कहीं भी मेरे पतिदेव ले जायँ अथबा वे स्वयं स्वेच्छापूर्वक यात्रा करें, मुझे भी उनके साथ होना चाहिए यद्यपि अमंगल की पूवं सूचना देने वाला मेरा मार्ग अन्धकार-मय है यही मेरा कर्त्तव्य है, मैंने यही पढ़ा है।यदि मैं गलती पर होऊँ तो आप मुझे क्षमा करें परन्तु कृपा करके मुझे अकेले वापस लोट जाने के लिए न कहें।

Paraphrase—In due course of time you will learn many a good lesson from it. You have served your husband as best at you could. You have won my deepest sympathy." Savitri replid, "It is my bounden duty to follow my husband wherever he is taken or he himself voluntarily goes, even if my path is best with abysmal (गहन) darkness and dangers. If I am wrong kindly excuse me but never ask me to retrace my steps done the dreary path.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"All things but that; ah! ; pity[1] me
Awomen frails[2] too sorely tried[3]!
And let me follow the,
O gracious[4] god;--whate'er betide[5] 464

× × ×

I know that in this transient[4] world
All is delusion,[7]—nothing true;
I know it shows are mists unfurled
To Please and vanish,[10] To renew

Word-meaning—1. be kind to me दया करिये। 2. weak अबला। 3. put to extremely severe test अत्यधिक कठिन परीक्षा से संतप्त। 4. kind दयालु। 5. befall बीते। 6. momentary fleeting क्षणभंगुर, नश्वर। 7. falls मिथ्या प्रवंचना। 8. fog कोहरा। 9. spreal प्रसारित किया हुआ। 10. disappear विलीन हो जाते हैं। 11. refresh पुनर्जीवित करना।

अर्थ—मैं सब कुछ सहन कर सकती हुँ परन्तु मुझ अबला स्त्री पर दया करिये जिसकी अवश्यकता से अधिक कठिन परीक्षा ली जा चुकी है। मुझे हे दयालूदेव (अपने पति का) अनुसरण करने दींजिये और फिर चाहे जो कुछ मेरे ऊपर बीते। मैं जानती हूँ इस नवश्र संसार में सब मिथ्या है, धोखा है, कोई वस्तु सत्य नहीं है। जानती हु इसके (मार्मिक) खेल कोहरे के समान हमें प्रसन्न करने के लिए फैलाये जाते हैं और फिर विलीन कर दिये जाते हैं।

Paraphrase—I can endure every hardship but O kind God be merciful to me, a weak woman has already been put to an extremely severe test and allow me only to follow my husband at all costs. Everything is false and short lived on this fleeting world. Its nureal though attractive pageants are shown before us to please us for a moment like mists are withdrawn after a short time.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Its bubble joys, be magic bound[2]
In *Maya*'s network[3] frail[4] sound
Is not may aim ! The gladsome[5] sound
Of husband, brother, friend, as air 472
To such as I know that all must die,
And that at last the time must come,
When eye shall speak no more to eye
And love cry,-Lo, Lo, it is my sum[9] 476

Word-meaning—1. fliting बुलबुले, क्षणिक ! 2. magical जादू की तरह आकर्षक । 3. trap जाल । 4. weak दुर्बल । 5. pleasing मधूर । 6. subs:anca सारांश ।

अर्थ—पानी के बुलबुले के समान संसारिक सुखों को पुनर्जीवित करना और माया के दुर्बल परन्तु जादू की तरह आकर्षक जाल में बँधना मेरे जीवन का लक्षय नही है । ऐसे लोगो के लिए जो जानने हं कि एक न एकदिन सबको मरना हैं और अन्त में ऐसा समय आ जाता है जब (मरणासन्न व्यक्ति की) आंखे (अपने प्रेमीजनों की)आखों से बात तक नही कर पातीं और प्रेमीजन विपल करने लगते हैं । पति, भाई और मित्र के मधुर शब्द वायु के समान हैं, यही मेरे कहने का सारंश है ।

Paraphrase—Savitri says. "The aim of my life is not to entrap my self in the weak through attractive pleasure of the world which are unreal as bubbles of water. They who know that death is certain and a time comes at last when the dying person has to part from his dearest ones, do not attach much importance to worldly relations which are as false as air. This is the sum and substance of my statement.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"I know in such a world as their
No one can gain[1] his heart't desire.
Or pass the year in perfcct bliss[2];
Like gold we must be tried by fire." 480

× × ×

"He for his deeds[3] shall get his due[4]
As for mine; thus here each soul
Is its own friend if it pursue[5]
The right, and run straight for goal[6] 484

Word-meaning—1. get पाना। 2. happiness सुख 3. action कर्म। 4. result फल। 5. follow अनुसरण। 6. aim लक्ष्य।

अर्थ– मैं जानती हूँ कि ऐसे (नश्वर) जगत में कोई भी व्यक्ति अपने हृदय की इच्छित वस्तु नहीं पा सकता और न अपने जीवन में सुख पा सकता हैं स्वर्ण की तरह हमें विपित्त रूपी अग्नि में तपना चाहिए, प्रत्येक प्राणी अपने कर्म का फल उसी प्रकार पयेगा जिस प्रकार मैं अपने कर्मों का फल पाऊँगी। इस प्रकार यहां प्रत्येक प्राणी अपना मित्र है यदि वह सन्मार्ग चलता है और सीधें (महान लक्षय की और दोड़ता है।)

Paraphrasc—Savitri says. "I know that in this transient world all the desires of man are not fulfilled and no one enjoy perfect happiness. Everyone should be tested like gold in the fire of adversity (विपत्ति . In this world every body gets the fruits of his actions as I am reaping those of mine He who follows the right path and tried to reach his goal is his own friend.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"But its own worst and direct[1] foe[2]
If it choose evil and tracks[3]
Forbidden[4], for its pleasure go,
Who knows not this, true wisdom lacks[5] 488
'virtue[6] should I e the aim and end
Of every like, all else is vain,[7]
Duty should be in its dearest friend
If higher life it would attain[8] 492

Word-meaning -1. most terrible भयंकर । 2 enemy शत्रु । 3. path of evil कुमार्ग पर । 4. prohibited निषिद्ध । 5. wants अभाव । 6. good qualities सद्गुण । 7. Useless व्यर्थ । 8. achieve प्राप्त करना ।

अर्थ—परन्तु यदि यह बुराई को चुनता है और निषिद्ध, कुमार्ग पर चलता हैं तो वह अपना सबसे बुरा एवं भयंकर शत्रु है । जो इस बात को नहीं जानता उसमें सद्बुद्धि का अभाव है और उसके सुख भी नष्ट हो जाते है । सद्गुणों की प्राप्ति ही प्रत्येक जीवन का लक्ष्य होना चाहिए और सब चीज व्यर्थ हैं । कर्त्तव्य जीवन का सबसे अधिक प्रेमी मित्र है यदि वह उच्चतर जीवन को प्राप्त करना चाहता है ।

Paraphrase—But if a man chooses the path of evil for himself he is the worst and most terrible enemy of his own-self. He who does not know this cannot be truly called wise and he will not get real pleasure. Every one should therefore follow the path of moral goodness or virtue which is the highest aim of all life. If one wants to reach the noble height one should always perform one's duties sincerely because duty alone is most faithful friend.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"So sweet thy[1] words ring in my ear
Gentle Savitri, that I fain[3]
Would give some sign[3] to make it clear
Thou hast not prayed to me in vain[5] 496

"Satyava's life I may not grant,
Nor take before its term[6] thy life,
But I am not all adamant[7]
I feel for thee; thou faithful[8] wife,

Word-meaning—1. your 2. sound गूंजते हैं। 3. gladly खुशी से। 4. संकेत। 5. uselessly व्यर्थ। 6. allotted period निश्चित समय। 7. obstinate हठी। 8. dutiful आज्ञाकारिणी।

अर्थ—धर्मराज बोले—"हे शीलवती सावित्री तेरे शब्द इतनी मधुरता से मेरे कानों में गूंज रहे हैं कि मैं सहर्ष इस बात का कुछ प्रत्यक्ष प्रमाण देना चाहता हूँ कि तुम्हारी मुझसे की गई प्रार्थना व्यर्थ नहीं हुई, सत्यवान के प्राणों को तो मैं दे नहीं सकता और न निश्चित समय के पहले तेरे प्राण ले सकता हूँ परन्तु मैं पूर्ण हठी नहीं हूँ तुझ जैसी पतिव्रता नारी के प्रति सच्ची सहानुभूति करता हूँ।

Paraphraee—The God of Death said, "O good Savitri, your words ars so sweet they still ring in my ears giving me purest joy. I am greatly pleased with you and wish to grant you some boon so that you may not feel that I have turned a deaf ear to your prayers. But I am unable to give Satyavan's life back to you nor can I take your life before its time expires. But I am not hard-hearted or obstinate. I sympathise with you in your distress.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

क्र० सं० ....
दि०सं० ....

"As thee[1] aught[2] else, and let it be
Some good thing for thyself or thine,
And I shall give it child, to thee,
If any power on earth be mine." 504
"Well be it so. My husband's sure
Hath lost his sight and fair domain[3],
Give to his eyes their former[4] fire,[5]
And place him on his throne[6] again." 508
"It shall be done Go back, my child
The hour wears late[7] the wind feels cold,
The path becomes more weird[8] and wild
Thy feet are torn[9] there's blood behold[10]! 512

Word-meaning—1. you तू । 2. anything कोई अन्य वस्तु । 3. kingdom राज्य । 4. previous पूर्व । 5. eye-sight नेत्रों की ज्योति । 6. सिंहासन । 7. It is becoming late देर हो रही है । 8. strange, mysterious विचित्र । 9. फट गये हैं । 10. look देखो ।

अर्थ—सत्यवान के प्राण को छोड़कर तू कोई वस्तु अपने कल्याण के लिए मुझसे माँग और मेरी बेटी यदि पृथ्वी पर मेरी शक्ति है तो मैं अवश्य तुझे दूँगा ।" सावित्री ने कहा, "अच्छा ऐसा ही है तो मेरे पति के पिता के नेत्रों की ज्योति खो गई है और उनका सुन्दर राज्य भी छिन गया है। उनके नेत्रों में पहले की सी ज्योति दे और उनको फिर सिंहासन पर प्रतिष्ठित करे ।"

यमराज ने कहा—"एवमस्तु मेरी बेटी, अब तुम लौट जाओ, देर अधिक हो रही है, हवा ठंडी हो गई है, मार्ग भी अधिक भयानक और विचित्र होता जा रहा है । तेरे पैर फट गये हैं और देखो उनसे खून निकल रहा है ।

Paraphrase—You may ask anything except the life of Satyavan for your own welfare and if I have any power on earth I shall most happily grant it to you." Savitri said, "If it is so may father-in-law has lost his eye-sight and kingdom. I pray you kindly to restore (फिर से देना) both these things to him.

The God of Death granted the boon and asked her to return home as it was getting late, the wind had been grown cold and the path was becoming more and more mysterious.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Thou feelest fain[1] from wearness[2],
Oh try to follow me no more ;
Go home, and with thy presence bless[3]
These who thine absence there deplore
"No weariness[4], O Death I feel,
And how should I, when by the side
Of Satyavan ? In woe[6] and weal[7]
To be a helpmate[8] swears[9] the bride.

Word-meanig—1. swoon मूर्च्छा । 2. tiredness थकावट । 3. please प्रसन्न करना । 4. feel sad दुःखी होना 5. fatigue थकावट । 6. pain दुःख । 7. pleasure सुख 8. constant companion चिरसाथी । 9. takes the oath शपथ लेती है ।

अर्थ—थकावट के कारण तुझे मूर्छा का अनुभव हो रहा है । अरे मेरा पीछा न कर, घर जा और अपनी उपस्थिति से उन लोगों को प्रफुल्लित कर जो तेरी अनुपस्थिति से दुःखी हो रहे हैं ।

सावित्री ने कहा—"हे मृत्युदेव मैं लेशमात्र भी थकावट अनुभव नहीं करती और मुझे थकावट आ ही कैसे सकती हैं जब मैं सत्यवान के साथ सुख-दुःख की चिरसंगिनी होने की शपथ पत्नी (विवाह के समय ही) लेती है

Paraphrase—He also drew her attention to her feet which were torn and bleeding and to her senseless condition on account of being tired with too much walking. He again asked Savitri to go home and cheer up her husband's parents and others who must be feeling very sad in her absence.

Savitri said, "O God of Death. I do not feel tired at all. How can I when I am beside my husband ? A woman (at the time of marriage ceremony) takes the oth of standing by her husband as his consant companion and sharing his joys and sorrows.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

The power of goodness is great
We pray to feel its influence
For ever on us. It ie late,
And the strangc landscape[1] *awes my sense,* 524
But I would fain thee go on,
And hear thy voice so true and kind
The false lights that on objects shone
Have vanished, and no langer blind, 528
Thanks to thy simple presence. Now
I feel a fresher air around,
And the the glory of that brow
With flashing rubies[2] *fitly crowned]* 532

Word-meaning—1. open space खुली जगह । 2. jewels रत्न ।

अर्थ—[अच्छाई में इतनी महती शक्ति है कि हम उसके प्रभाव के लिए सदा प्रार्थना करते हैं। देर हो गई है और यह विचित्र खुला मैदान मुझे भयभीत करता है परन्तु मैं खुशी से आपके साथ आगे चलती रहूँगी और आपके सत्यतापूर्ण एवं दया से भरे हुए वचनों को सुनती रहूंगी। वस्तुऐं जिन पर झूठा प्रकाश पड़ रहा है, अब लुप्त हो गई हैं और आँखें चकाचौंध नहीं करती। आपको धन्यवाद है कि इतनी सरलता से मेरे सम्मुख आप उपस्थित हैं। अब मैं एक अत्यधिक ताजी हवा का अनुभव करती हूँ और आपके ललाट पर रत्नजटित मुकुट की आभा देखती हूँ।]

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"Men call the Yama—conqueror[1]
Because it is against their will[2]
They follow thee—and they abhor[3]
The truth which thou wouldst aye[4] instil[5]
If thy nature knew aright[6],
O god, all other god's above;
And that thou conqurest[7] in the fight
By patience[8], kindness, mercy,[9] love,

Word-meaning —1. विजेता । 2. desire इच्छा । 3. hate घृणा । 4. yes *i. e.* certainly अवश्य । 5. fill भरते हैं या प्रेरित करते हैं । 6. correctly ठीक-ठीक । 7. wins जीतते हैं. धैर्य । 8 generosity उदारता ।

अर्थ—मनुष्य आपको यम अर्थात् विजेता कहते हैं क्योंकि वे अपनी इच्छा के विरुद्ध आपका अनुशरण करते हैं और वे उस सत्य से घृणा करते हैं आप उनके हृदय को अवश्य प्रेरित करते हैं। हे देवों के देव ! यदि वे लोग आपके स्वभाव को ठीक-ठीक समझाते कि आप (जीवन और मृत्यु के) संग्राम में जीव को धैर्य, उदारता और प्रेम से जीतते हैं।

Paraphrase—All men on earth call you Yama that is all conquering because they feel that you force them to follow you against their will. They hate the truth with which you invariably inspire them. Such men are really ignorant of your true nature, that you conquer all mortal beings (मर्त्य प्राणियों को) by your patience, mercy, kindness and love.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"And not by devastating[1] wrath[2],
They would not shrink[3] sn child-like fright[4]
To see thy shadow on their path,
But hail[5] thee as sick[6] souls the light." 544

"Thy words, Savitri, greet mine ear
As sweet as founts[7] that murmur[8] low
To one who in the deserts[9] drear[1]
With parched[11] tongue moves faint[12] and slow, 548

Word-meaning—1. destructive विनाशकारी। 2. anger क्रोध। 3. tremble काँपना। 4. fear भय। 5. welcome स्वागत। 6. रोगी। 7. fountain फव्वारा, स्रोत। 8. ripple कलकल करता है। (it is an onomatopoetic word) 9 मरुभूमि। 10. gloomy भयानक। 11. dried सूखी हुई। 12. unconcious मूर्छित।

अर्थ— न कि विनाशकारी क्रोध से तो वे लोग आपकी छाया देखते ही बच्चों की तरह भय से न काँपते बल्कि उसी तरह स्वागत करते जिस प्रकार रोगी प्रकाश का (अभिनन्दन करता है।

यमराज बोले—"तेरे शब्द उसी प्रकार अपने माधुर्य से मेरा स्वागत करते हैं जिस प्रकार भयानक मरुभूमि में कल-कल नाद करता हुआ बहने वाला जल-स्रोत उस पथिक की सुखी जिह्वा तृप्त करता हैं लो (प्यास से व्याकुल होकर) मूर्छित-सा होता हुआ मन्द पति से चलता रहता है।

Paraphrase—And not by your destructive anger. If they had understand this great truth they would not have trembled with fear like children at your shadow. They would have rather welcome you as a sickman welcomes the light."

The God of Death said, "O Savitri, your words please my ears in the same way as a rippling stream of water delights. In the gloomy desert, a traveller who walks slowly and unconsciously with his tongue almost dried due to intense thirst.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"Because thy talk is heart sincere,[1]
Without hypocrisy[2] or guile[3] ;
Demand another boon, my dear.
But not those forbade[4] erewhile[5]," 552

"Another boon ! My sire the king
Beside[6] myself hath children none,
Oh grant that from his stock[7] my spring[8]
A hundred boughs[9]" "It shall be done. 556

Word-meaning—1. true सच्चा। 2. insincerity पाखन्ड । 3. fraud कपट, छल । 4. forbidden मना किया हुआ । 5. before पहले । 6. excepting अतिरिक्त । 7. root मूल : 8. shoot up निकले, पैदा हो । 9 branches (here means sons) शाखाएँ अर्थात् सुपुत्र ।

अर्थ—"चूँकि तेरे बचन सच्चे हृदय से निकले हैं और निष्कपट तथा पाखंड रहित हैं, दूसरा वरदान माँग ले परन्तु उसे न माँगना जिसे मैंने पहले मना कर दिया है ।" सावित्री ने कहा—"दूसरा वरदान ! मेरे पिता के मेरे अतिरिक्त और कोई सन्तान नहीं है । उसके मूल से सौ शाखाएँ फूटे अर्थात् उनके सौ पुत्र हों, आप वरदान दीजिये ।" यमराज बोले—"ऐसा ही होगा ।"

Paraphrase—As your words came out from your true heart free from fraud and falsehood, ask another boon excedting that already forbidden by me. Savitri sald, "My father has no children othes than myself. Kindly, therefore, grant him a hundred sons." King Yama granted it immediately.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

He shall bk blest[1] with many a son
  Who his old palace shall rejoice[2]."
Each heart—wish[3] from thy goodess won,
  If I am still allowed a choice.[4] 560
Fain[5] thy voice would ever hear,
  Reluctant[6] am I still to part[7],
The way seems short when thou art[8] near
  And Satyavan, heart's dear heart. 564

Word-meaning—1. blessed आशीर्वाद से रुप में प्राप्त गे। 2. gladden आनन्दमय कर देगे। 3. wish of the heart दय की इच्छा। 4. boon वरदान 5. like चाहती हूँ। 6. hesistant nwilling अनिच्छुक। 7. to leave अलग होना। 8. are हैं।

अर्थ—यमराज बोले कि तुम्हारे पिता के अनेक पुत्र होंगे जो उनके चीन महल को आनन्दमय कर देगें। सावित्री ने कहा, "(हे मृत्यु देव) री प्रत्येक मनोवाञ्छा आपकी दया से पूरी हो गई। यदि आप मुझे एक रदान माँगने की की आज्ञा दे जो यह है कि मैं सदेव आपकी (मधुर) वाणी नना चाहती हूँ। और कभी भी आपसे अलग होना नही चाहती। जब मैं पके और अपने संग में हृदयेश्वर सत्यवात के समीप हूँ तो (यह) मार्ग मुझे छोटा प्रतीत होता हैं।

Paraphrase—The God of Death granted that her ther would be blessed with many sons, wonld fill the old yal palace with jow. Then Sevitri spoke, "O kind, my ery heart-felt desire has been fulfilled by your goodnest. hope you would grant me one more boon and it is this; always like to hear your kind words, and so I do not nt to part from you. So long as you and my beloved sband are beside me, I do not feel tired and find the th much shorter."

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"Of all the pleasures[1] given no earth
The company of the goods[2] is best.
For weariness[3] has never birth[4]
In such a commerce[5] sweet and blest[6]; 568
"The sun runs on its wonted[7] course[8],
The earth its plenteous[9] yields[10],
All for their sake, and bv the treasure[11] force
Their prayer united[12] ever weields.[13] 572

Word-meaning 1. joys आनन्द। 2. सत्संगति। 3. tiredness थकावट। 4. जन्म। 5. company संगति। 6. joyful आनन्दमय। 7. usual नियमित। 8. मार्ग, पथ। 9. abundant विपूल। 10. खजाना, कोष। 11. open out खोल देती है। 12. joint संयुक्त। 13. holds, exercises धारण करती हे।

अर्थ—संसार के सब सुखों में सत्संगति का सुख सर्वोत्कृष्ट है। सज्जनों की मधुर और आनन्दमय संगति के थकान का जन्म नहीं होता। उन्हीं (सज्जनों) के लिए सूर्य अपने नियमित मार्ग से चलता रहता है और पृथ्वी उसी शक्ति के द्वारा जो उनकी संयुक्त प्रार्थना में सन्निहित अपना विपुल कोष खोल देती है

Paraphrase—Savitri said, "Of all the pleasures man enjoys in the world the company of the good indisputably (निर्विवादत:) the best. It gives the purest joy and one never feels tired of its enjoyment. For the benefit of good persons the sun moves on its usual course and the earth gives away its rich tteasure to all mankind by the power of their joint prayers.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"Oh let me, let me ever dwell[1]
Amidst the good, where'er it be,
Whether in lonely hermit - cell
Or in some spot[3] beyond the sea," 5h6
[The favours[4] man accords[5] to men
Are never fruitless,[6] from them rise
A thousand acts beyond our ken[7]
That float[8] like incense[9] to the skies. 580

Word-meaning 1. live रहना। 2. cottage or small room कोठरी। 3. स्थान। 4. kindnes अनुग्रह। 5. snows or confers प्रदान करता है। 6 wasted निष्फल। 7. sight दृष्टि। 8. spread फैलते या तैरते हैं। 9. armotic substance burned in religious rites धूपबत्ती।

अर्थ —सावित्री ने कहा "मुझे सज्जनों के बीच में रहने दीजिये चाहे वह किसी साधू की कुटिया हो या समुद्र के पार कोई स्थान ही। [मनुष्य के ऊपर जो अनुग्रह करता है वह कभी निष्फल नहीं होता, वह हजारों कार्यों को जन्म देता है जो आकाश में सुगन्धित धूपबत्ती की तरह फैलते हैं।]

Paraphrase—Kindly, therefore, allow me to live in the company of good persons wherever their abode (निवास स्थान) might be—in a hermit's cell or in a place beyond the deep seas. [Whatever the good man does to others, never goes waste. It gives rise to many noble deeds which we cannot see with our naked eyes but which rise up in the sky and fill the whole atmospher with fragrant fumes like incense sticks.]

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

'O thou endowed[1] with every grace
And every virtue[2],—thou whose soul
Appears upon thy lovely face,
May the great gods who all control 584
Send thee their peace, too would give
One favour[3] more before I go;
Ask something for thyself, and live
Happy and dear to all below, 588
Till summoned[4] to the bliss above[5]
Savitri ask, and ask unblamed.[6]"

Word-meaning—1. gifted सम्पन्न। 2. quality गुण। 3. boon वरदान। 4. called बुलाई जाय। 5. heaven स्वर्ग। 6. without any fear of being blamed निन्दा के भय से रहित होकर।

अर्थ— मृत्युदेव बोले—"प्रत्येक कमनीता और गुण से सम्पन्न सावित्री तुझे, जिसके मुख-मण्डल पर तेरी आत्मा की (दिव्यता) झलकती है सब महान देवता जो सब वस्तुओं को नियंत्रित करते है अपनी शान्ति प्रदान करें। मैं भी जाने के पहले तुझे एक वरदान देना चाहा हूँ तू अपने लिये कोई वस्तु मांग ले मृत्यु लोक के सब (जीवधारियों) की प्रिय बन कर सुखपूर्वक रह जब तक कि ऊपर स्वर्ग से तुझे बुलाने के लिए आदेश न आ जाय, सावित्री, निन्दा के भय से रहित होकर तू माँग और माँग।"

Paraphrase—The God of Death said, "My all the great goods who control everything grant their peace to you who are gifted with every good quality and pleasing manners and whose lovely face reflects the purity of your soul. I also wish to grant you one more boon before I bid you farewell. Ask something without any fear specially for for yourself so that you only may live happily as one loved by all in the world till you are called by the goods to live in heaven,"

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

She took the clue[1], felt Death was Love,
For no exceptions[2] now he named[3], 592
And boldly said,—"Thou khowest, Lord,
The inmost hearts and thoughts of all !
There is no need to utter[4] word,
Upon the mercy sole[5]. I call 596
If speech be needful[6] to obtain[7]
Thy grace[8] Oh dear a wife forlorn.[9]
Let my Satyavan live again
And children unto us be born, 600

Word-meaning—1. hint संकेत। 2. that which is excepted अपवाद। 3. नाम लिया। 4. say कहना। 5. alone केवल। 6. necessary आवश्यक। 7. proture प्राप्त करना। 8. your favour आपकी कृपा। 9. alone and helpless अकेले और असहाय

अर्थ—सावित्री (यमराज का) संकेत समझ गई और उसने अनुभव किया कि मृत्यु देवता प्रेममय हैं क्योंकि इस बार उन्होंने अपवादों का नाम नहीं लिया हैं, शब्दों में उन्हें प्रकट करने की कोई आवश्यकता नही है (परन्तु) यदि आपकी कृपा प्राप्त करने के लिए वाणी की आवश्यकता हो तो मैं केवल आपकी दया का सहरा लेकर कहूंगी कि मुझ एकाकी, असहाय अबला की केवल यही प्रार्थना सुन लें कि मेरे पति सत्यवान पुनर्जीवित हो जायं और हम लोगों को बुद्धिमान, वीर और पराक्रमी संतान हो।"

Paraphrase—Savitri at once took the hint and realised that the Good of Death was really full of love and the milk of human kindness, because this time he did not mention the exceptions that she should not ask for her husband's soul. She boldly said. "O Lord, you know the desires and thoughts of all. I need not say in so many words. But is necessary to speak my mind to you in order to win your favour. I as a poor helpless wife dray you to bring my husband back to lif again and to bless us with wise, and courageous children,

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"Wise brave, and valiant[1]—From thy stock[2]
A hundred families shall spring[3]
As lasting[4] as the solid rock
Each sun of thine shall be a king" 604
As thus he spoke, he loosened[5] the knot
the soul of Satyavan that bound[6],
And promised further that their lot[7]
In pleasant places should b found 608
Thanceforth[8] and that they both should live
Four centuries, to whlch the name
Of fair Savitri, mcn would give—
And then he vanished[9] in a flame[10] 612

Word-meaning—1. courageous साहसी । 2. lineage वंश । 3. be born उत्पन्न होंगे । 3. permanent स्थायी । 5. mad loose ढीला कर दिया । 6. tied बाँध था। । 7. part in life जीवन। 8. from that time onward तब से । 9. disappeared अन्तर्ध्यान हो गये । 10. flash ज्योति ।

अर्थ—यमराज न कहा, "तेरे (सावित्रीके) वंश में एक सौ परिवार उत्पन्न होंगे जो दृढ़ चट्टान की तरह स्थायी होंगे । (उनमें से) तेरा प्रत्येक पुत्र राजा होगा ।" ऐसा कहकर उन्होंने फंदा ढीला कर दिया जिससे सत्यवान कीं आत्मा बँधी थी थी और आशीर्वाद दिया कि दोनों का जीवन पूर्ण सुखी हों । वे दोनों चार सौ वर्ष तक जीवित रहेंगे और सावित्री के नाम से उसकी ख्याति अमर रहेगी, यह कहकर वे एक दिव्य ज्योति में विलीन हो गये ।

Paraphrase—The king Yama granted that Savitri would beget hundaed sons whose families would be as lasting as the solid rock. Each of her sons would be a great king. As he said so he loosened the knot that held Satyavan's soul in bondage and further promised than a happy life.

God Yama said that they (Savitri and Satyavan) would live for four hundred years and that Savitri would enjoy an everlasting fame in the world. Having sald so, he disappeared in a dazzling light.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Adieu[1], great good !' She took the soul,
No bigger than the human thumb[2],
And running swift, soon reached her goal,
Where lay the body stark[3] and dumb[4], 616
She lifted[5] it with eager[6] hands
And as before when he expired,[7]
She placed the head upon the hands
That bound her breast which hope[9] newfired 620

Word-meaning --1. farewell विदा । 2. अँगूठा । 3. life less निर्जीव । 4. speechless मूक । 5. took up उठा लिया । 6. anxious उत्सुक । 7.died मर गया । 8. fill of the blouse चोली का फीता । 9 inspired प्रेरित या दीप्त ।

अर्थ—'हे महादेव विदा' कहकर उसने (सावित्री ने) मनुष्य के अँगूठें की आकृति वाली अपने पति की आत्मा को ले लिया और तेजी से दौड़ती हुइ शीघ्र उसी स्थान पर आ पहुची जहां उसका (सत्यवान का) निर्जीव और मूक शरीर पड़ा था ।

उसने उत्सुक हाथों के सत्यवान के मृत शरीर को पहले की भाँति जब मरा था, उठा लिया और अपनी छाती से लगा लिया जो नई आशा से दीप्त होने के कारण उद्वेलित हो रही थी ।

Paraphrase—Bidding farewell to the great good Savitri eagerly took her husband's soul of the size of the human thumb and ran quickly to the place where Satyavan lay dead and dumb

She eagerly embraced her husband's dead body in the way she had done before when he died. Her heart was then pulsating with a new hope,

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

And which alternate[1] rose and fell ;
Then placed his soul upon his heart
Where like bee it found its cell,'
And lo, he woke with sudden start[2]! 624

His breath[4] eom low at first, then deep,
With an unquiet[5] look he gazed[6],
As one awaking from sleep
Whollp bewildered[7] aud amazed[8] 628

Word-meaning -1. by turn बारी-बारी से। 2. hole of the bee hive मधुमक्खी के छत्ते के छेद। shake झटका। 4. सांस। uneasy, troubled अशांत; आकुल। 6. stared घूर कर देना। 7. confused घबराया हुआ। 8. astonished चकित।

अर्थ—तब उसने उसकी आत्मा को छाति पर रख दिया जो उसके शरीर में ईस तरह प्रवेश कर गइ जिस तरह मधु-मक्खी अपने छत्ते में घुस जाती है और वह सहसा एक झटके के साथ जाग पड़ा।

उसकी सांस पहले धीरे:धीरे फिर जोर से चलने लगी। आकुल दृष्टि से वस घूर-घूर कर देखने लगा जैसे कोई निद्र से अचानक उठने पर बिल्कुल उद्विग्न और चाकित हो गया सो।

Paraphrase—Then she placed his soul on his heart which entered as easily and comfortably as a honey bee enters in its hive. And suddenly Satyavan woke up giving a violent shake to his body.

At first Satyavah breathed slowly and then he began to breath hard. He looked restlessly around himself. At that time he seemed to be completely astonjshed and at his wit's end like cne wke suddeniy wakes up from a sound sleep

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

NOTES AND EXPLANATIONS

WITH REFERENCE TO THE CONTEXT ON DIFFICULT AND IMPORTANT LINES OF THE POEM

Lines 1—4—*Savitri was* ... ... *spring.*

Reference the context.—These lines are taken from the narrative poem 'Savitri' written by Trou Dutt, the girl prodigy of India who proved herself to be genuine poet while still in her teens.

Explanation—Describing the beauty of Savitri the poetess says that she was the only child of Ashwapati, the wise and powerful king of Madras. Savitri was so charming and beautiful to look at, even the stern warriors of the kingdom became glad and smiled to see her. The poetess has used here beautiful smile. She has compared the hard-hearted soldiers of the state to the rugged mountains and Savitri's beauty has been likened to the spring season. The rough hill and barren mountains seem to be laughing in the spring season when they are covered with the greenery of rich vegetation on all sides. Similarly the warriors who are generally supposed to be harsh and hard by nature, fealt softened and smiled with joy when they saw the beautiful face of princess Savitri. This shews that from her childhood Savitri was so beautiful that her lovely face radiated hapiness all round and gladdened the hearts of all who happened to see her.

भावार्थ—प्रस्तुत पंक्तियाँ तोरूदत्त की 'सावित्री' नामक कविता से ली गई हैं। इनमें कवियित्री ने सावित्री के अलौकिक रूप-लावण्य का वर्णन किया है।

सावित्री मद्रनरेश अश्वपति की एकमात्र स्नेह पालिता पुत्री थी, वह अनुपम सुन्दरी थी। उसके रूप को देखकर राज्य के कठोर हृदय वाले योद्धा-गण भी मुग्ध हो जाते थे और उनका हृद्कमल प्रफुल्लित हो उठता था। जिस प्रकार वसन्तागमन पर पर्वतमालाएँ हरियाली से आच्छादित हो जाने के

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

कारण मुस्कराने सी लगती हैं। यहाँ तोरुदत्त ने उपमा अलंकार का अत्यन्त सुन्दर प्रयोग किया है। युद्धानुरक्त योद्धागणों का हृदय प्रायः पर्वत के समान कठोर हो जाता है। परन्तु सावित्री का दिव्य सौन्दर्य वसंत की माधुरी के समान था जिसे देखते ही पाषाण हृदय वाले व्यक्ति भी द्रवित और प्रसन्नचित्त हो जाते थे। भाव यह है कि शैशवकाल में ही सावित्री का रूप-लावण्य ऐसा दिव्य था कि उसकी आभा चारों ओर के वातावरण को आलोकित करती थी और दर्शकों को आनन्दित कर देती थी।

Lines 13-20—*What was her ... ... the glory there.*
(V. Imp.)

Reference to the context—In these lines from 'Savitri' Toru Dutt describes the distinctive beauty of Savitri. She was so beautiful to look at that even the hard-hearted warriors of the state felt softened and began to smile at her sight.

Explanation—Savitri's beauty had an extra-ordinary charm of her own. Soft black eyes, dark hair, tender neck and round arms etc., are found every where. Savitri also possessed physical beauty of highest excellence. But her beauty consisted chiefly in her chastity and spiritual strength. Her heart was so pure, her conduct was so good that no man with impure or evil thoughts had the courage to look at her.

Lines 21-24—*The sweet simplicity ... ... womanhood.*
(U.P. Board 1959).

Reference to the context—In these lines from 'Savitri' Toru Dutt describes the distinctive beauty of Savitri.

Her immaculate purity and child-like innocence put even boldest of persons to shame. But the good and virtuous persons were always delighted to see her fair face lit up with divine purity and grace as she gradually came of age Savitri combined in herself physical beauty with moral goodness and strength of character. And this is the Indian conception of beauty. Indians have never given any importance to physical beauty unless it is followed with the strength of spotless moral character. Sita, Shakuntala, Parvati, Draupadi, and a host of noble-minded women of India are still honoured simply because of their chastity and excellently high moral

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

aracter. Thus it was due to the rate combination of the auty of the body and the beauty of the soul that Savitri celled all the maidens of her time.

Cf.—Sanskrit scriptures also say that virtue and beauty go nd in hand. यत्र कृतिः तत्र गुणा वसन्ति । The supreme Sanskrit ot, Kalidas describing Parvati's beauty says' पापवृत्तये न रूप यभिचारित : च *i. e.*, O Paravati, beauty never leads to sinful-ss.

भावार्थ—इन पंक्तियों में तोरूदत्त ने 'सावित्री' नामक अपनी कविता में वित्री के सौन्दर्य की अलौकिकता का कारण बताया है।

सावित्री का अपना एक निजी विशिष्ट सौन्दर्य था। उसके रूप-लावण्य एक विशेष अलौकिकता थी। कोमल काले बाल, कम्बु ग्रीवा, गोल भुजाएँ, दि शारीरिक सौन्दर्य तो सर्वत्र सब सुन्दरियों में समान रूप से पाया जाता और सावित्री में भी था। परन्तु सावित्री की सुन्दरता में विशिष्टता यह थी उसके सुन्दर चेहरे पर ऐसी बाल-सुलभ सरलता, भोलापन और निर्दोषिता भित होती थी कि कोई दूषित विचार वाला व्यक्ति उसकी ओर आँख ने का भी साहस नहीं कर सकता था। वीरतम पुरुष भी उसकी सच्चरित्रता रण और पवित्र हृदयता को देखकर लज्जित हो जाते थे। ज्यों-ज्यों वित्री की आयु बढ़ती गई, उसके तेजोमय मुखमंडल पर मधुर सरलता सुन्दरता बढ़ती जाती थी। सज्जन पुरुष उसके रूप से परमेश्वर की त्रता ढूँढ़ना चाहते थे जो उसकी उदीयमान तरुणाई में प्रतिबिम्बित होती । भाव यह है कि सावित्री के सौन्दर्य की विशिष्टता उसके चारित्रिक बल आत्मिक सौन्दर्य में थी। उसमें शारीरिक और आत्मिक सौन्दर्य का लौकिक सम्मिश्रण था। भारतीय दृष्टिकोण से सौन्दर्य की सच्ची परिभाषा है, यही वास्तविक सुन्दरता चरित्र की हुआ करती है और इसी चारित्रिक र्य के लिए आज भी सीता, सावित्री, दमयन्ती तथा अनेक भारतीय हिलाएँ हमारे श्रद्धा की पात्र बनी हुई हैं।

nes 25-40—*In those primeval ... pure as snow.*

Reference to the context—These lines are taken from u Dutt's narrative poem entitled 'Savitri' Savitri, the

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

child of the king of Madra, had a distinctive beauty of her own. She combined in herself physical charm with moral goodness and spiritual strength. That is why she ovarawed all who happened to see her.

Explanation—It those good old days of epic age, when Savitri was born, there was no purdah system in India. Indian women were not kept imprisoned in the four walls of their homes. They enjoyed full freedom of movement and thought. So Savitri's father also gave her full liberty and freedom to go wherever she liked. She often went with her playmates in the forests to gather fruits and flowers. Sometimes she visited hermitages of holy sages in the land. Her father also allowed her to do as she liked, because he had great confidence in Savitri's purity and character. He believed that no man could ever harm Savitri nor any could possibly touch her much less corrupt her who was spotless and pure as snow. Toru Dutt herself being a fearless fighter for women's freedom was specially attracted towards this particular fact of ancient Indian history. She believed that women should have full freedom in all matters like men and they should not be kept in seclusion and so she always championed their cause.

Note.—Toru Dutta has used here a beautiful simile comparing the purity of Savitri's character with the stainless purity of snow.

भावार्थ—इन पंक्तियों में तोरूदत्त ने सावित्री के कुमारी जीवन का वर्णन किया है।

भारतवर्ष के उस प्राचीन स्वर्णिम युग में जब सावित्री का जन्म हुआ तब देश में पर्दे की प्रथा नहीं थी। भारतीय ललनाएं घर के चहारदीवारी में बन्द करके नहीं रक्खी जाती थीं। उन्हें भ्रमण और विचारों की पूर्ण स्वतंत्रता थी, अतएव सावित्री के पिता ने भी उसे स्वेच्छानुसार घूमने-फिरने की स्वतन्त्रता दे रक्खी थी। प्रायः वे अपनी सहेलियों के साथ वन-उपवनों में फल-फूल के लिए जाया करती थी। उसके पिता को उसके चारित्रिक दृढ़ता और पवित्रता में पूर्ण विश्वास था। उन्हें यह पूरा भरोसा था कि सावित्री हिम के सदृश पवित्र चरित्र वाली कन्या को कोई बुराई स्पर्श नहीं कर सकती

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

र उसे दूषित करना तो दूर रहा। तोरूदत्त स्वयं नारी स्वतन्त्रता की र्मिक पोषिका होने के कारण प्राचीन भारत की इस विशिष्ट प्रथा की ओर शेष रूप से आकृष्ट हुई थीं। उनका भी यह विश्वास था कि स्त्रियों को षों की भाँति सब विषयों में पूर्ण स्वतन्त्रता होनी चाहिए और उन्हें रावास में नहीं रखना चाहिए।

टिप्पणी—तोरूदत्त ने सावित्री के विशुद्ध चरित्र की हिम से तुलना करके मा अलंकार का अत्यन्त सुन्दर प्रयोग किया है।

Lines 64—*Blithe*—This word has poetic beauty. Toru tt has appropriately used this qualifying word for Satyavan, lithe' means cheerful or joyous. Satyavan was really so ndsome and cheerful that whoever saw him also became d and cheerful. His buoyancy reflected a spirit of joy and eerfulness of all round. Many poets have used this word describing innate cheerfulness of their characters. For ample, Wordsworth calls the cuckoo bird 'O blithe new-ner' and Shelly addresses the skylark as "Hail to thee he spirit, Bird thou never wert."

Lines 63-64—*Years consenting*—means that youth also ourably added to the physical charm of Satyavan and made n look exceedingly handsome.

Lines 69-76—*What was the meaning ... slow despair*. (1964)

Explanation—In these lines poetess explains the meaning love at the first sight' and the influence is exercised on man life. 'Love at the first sight' is generally supposed to unreal and unreliable. It is an oft-quoted phrase. Mar-e, the English poet and dramatist and contemporary of akespeare, first used it when he wrote 'whoever loved that ed not at first sight.' Byron said, 'In her first passion man loved her lover.' Another poet sang—

"He who for the first time loves
Even vainly, is a god."

Or the following lines from another poet :

'When first her gentle bossom knows
Love's flame, it wanders, never,
Deep in her heart, the passion glows
She loves and loves for ever."

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

prove how irresistible is the power of first love. Even Buddha fell in love with Yashodhara at the first sight. So did Savitri. On the contrary elderly and experinced people say that love at first sight in a bubble-passion and soon dies out. The following lines .—

"Love is not so light
That is burns with beholder's first sight."

and Shakespeare's remark in the 'Merchant of Venice'—

"But love is blind, and lovers cannot see
The pretty follies that themselves commit."

show the betraying nature of first love. But Toru Du strongly supports Savitri's falling in love with Satyavan at th first sight. She says that love at first sight, so far as Savitri life was concerned, proved to be real and constant. It is n a mere fantastic creation of the poet's mind. She says th heaven above bears witness to the fact that human hea generally finds it true lover and lord all of a sudden at th very first attempt. Like the flash of lightning we sudden find true lovers without any deliberate attempts on our par Similarly while we are enjoying ourselve we are overtak by griefs and misfortunes quite unexpected. We have n control over the incidents that bring joys or found her tr lover and lord although she had to suffer a lot later o Indian literature is full of love at first sight though it w later on put to the severest test and purified in the fire tremendous suffering and sacrifice. The mutual attractions king Dushyant and Shakuntala, Nala and Damayanti pro the constancy of love at first sight.

भावार्थ—इन पंक्तियों में कवियित्री ने प्रथम दर्शन से उत्पन्न होने प्रेम और उसका मानव-जीवन पर पड़ने वाले प्रभाव की व्याख्या की प्रथम दर्शन से उत्पन्न होने वाला प्रेम प्रायः क्षणिक और आवेगपूर्ण होने कारण अविश्वसनीय होता है। बहुधा कविगण इसका गुणगान करते अंग्रेजी के महाकवि शेक्सपियर के समकालीन मार्लो ने कदाचित सर्वप्र इस शब्दावली का प्रयोग किया जबकि उसने यह लिखा कि प्रथम दर्श प्रेम न करने वाला व्यक्ति कब प्रेम कर सकता है। बायरन तथा अन्य कवि ने भी प्रथम दर्शनजनित प्रेम की महिमा गाई है। प्रथम दर्शन का आक अत्यन्त प्रबल होता है। सिद्धार्थ यशोधरा के प्रथम दर्शन से ही उसकी

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

आकृष्ट हुए थे। इसी प्रकार सावित्री भी सत्यवान का प्रथम बार दर्शन करते ही उसके रूप और गुणों पर मुग्ध हो गई। परन्तु इसके विपरीत कुछ अनुभवी वृद्ध पुरुषों ने इस प्रेम को बुद्‌बुद् की भाँति अस्थायी, आवेगपूर्ण, मोहजनित आकर्षण ही माना है। परन्तु तोरुदत्त सावित्री का सत्यवान पर प्रथम दर्शन में ही मुग्ध हो जाने का समर्थन करती हैं। उनका कथन है कि यह प्रेम कवि-कल्पना-प्रसूत कोरी कहानी नहीं है वरन् इस बात का साक्षी है कि प्रायः मानव-हृदय अपने सच्चे स्वामी और प्रेम को प्रथम दर्शन में सहसा विद्युत्प्रभा की भाँति अचानक अप्रत्याशित रूप में पा जाता है। हम निश्चित रूप से आनन्दपूर्वक जीवन व्यतीत करते रहते हैं जब कि अचानक कोई ऐसी घटना हो जाती है जो हमारे जीवन की गतिविधि को ही बदल देती है। उस समय कोई आपत्ति नहीं आती। उस समय या तो मिलता है जीवन का निर्झर सुख या मंदगति से आने वाली मूक निराशा का अनुभव। सावित्री को अपना सच्चा प्रेमी अचानक मिल गया यद्यपि बाद में उसको घोर दुःख सहना पड़ा। भारतीय साहित्य प्रथम दर्शनजनित प्रेमकथाओं से पूर्ण है जो बाद में त्याग और कष्ट की अग्नि-परीक्षा में तप कर चमक उठे हैं। दुष्यन्त और शकुन्तला, नल और दमयन्ती की प्रेमकथा भी प्रथम दर्शनोत्पन्न प्रेम के गौरव और स्थायित्व की पुष्टि करती है।

Lines 77-78—*Their eyes met ... ever shut.*

Explanation with reference to the context—In these lines from "Savitri" Toru Dutt tells us what true love is. Princess Savitri saw a handsome youth named Satyavan in hermitage. She fell in love with him at the first sight and pledged herself to be faithful to her love. She found lord of her heart all of a sudden. Both looked at each other lovingly. This expected meeting of the two lovers has been beautifully described by the poetess with the help of a simile. Savitri's heart is like a flower. Just as the petals of a rose flower once opened can never shrink or shut, similarly Savitri's love for Satyavan could not be recalled or transferred to anybody else. The petals of a fully-blossomed rose might fade and fall upon the ground but they cannot shut again. In the same way Savitri would gladly go through fire and water for Satyavan rather than to love anybody else. So constant any pure love

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

is. Even death connot untie and these lines of Shakespeare on 'True Love', are worth quoting :

"Love is not love
Which alters when it alteration finds,
Or bends with the remover remove;
O no ; it is an ever fixed mark,
That looks on tempests and is never shaken."

Swinburne also compares true love to a rose flower when he writes :

"If love were what the rose is
And I were like the leaf.
Our lives would grow together
In sad or singing weather."

Mary Dobson sang of the real nature of true love in her poem, 'The Taj' ;

"For though pressed from many quarters
True love steadfast, still abides,
Is not quenched from many waters
Even death's relentless tides.'

भावार्थ—इन पंक्तियों में तोरुदत्त ने सच्चे प्रेम के स्वरूप का वर्णन किया है। सावित्री सत्यवान पर प्रथम दर्शन में ही मुग्ध हो गई। सत्यवान ने भी सावित्री को देखा और वह भी उस पर मोहित हो गया। उन दोनों के इस पारस्परिक प्रेमाकर्षण का वर्णन कवियित्री ने उपमा द्वारा किया है। सावित्री का हृदय गुलाब के फूल के समान है, जिस प्रकार फूल की पंखुड़ियाँ एक बार खिल जाने पर फिर बन्द नहीं हो सकतीं उसी प्रकार सावित्री का हृदय सत्यवान को छोड़कर अन्य किसी से प्रेम नहीं कर सकता। पंखुड़ियाँ मुरझा कर झर भले ही जायें परन्तु वे फिर बन्द नहीं हो सकतीं; इसी प्रकार सावित्री का हृदय सत्यवान से प्रेम किये बिना नहीं रह सकता और उसके लिए वह घोर कष्ट सहने को सहर्ष तैयार है।

Lines 86-96—*She went away ... ... green and bright.*

Reference to the context—In these lines from 'Savitri' Toru Dutt Describes Savitri's condition after she fell in love with Satyavan and how her love for Satyavan was welcomed by heaven and earth, Savitri having fallen in love with

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Satyavan at the first sight, enquired of the hermits about his parentage. She was highly pleased to hear Satyavan's story from them and her face flushed with joy. Then the temple-bells rang and reminded her that the time had come for her to return home.

Explanation—As Saivtri left the hermitage, she felt a desire in her heart to be always present at the place where Satyavan lived and played. Like Shakuntala of Kalidas, though she bodily moved forward but she eagerly cast a lingering look at Satyavan. She had given her away to him and so she had lost all her control over it. But she did not suffer the least for the loss. In exchange she won the love of a handsome virtuous youth and it was indeed a rich bargain of no mean order. He loss was abundantly made good on the gift of true love of her lord. Compare in this connection Tenyson's lines 'In Memorium.'

"It's better to have loved and lost,
Than never to have loved at all."

Indeed life without love is a 'lampless woe.' Savitri grew richer by offering her heart's love to her real lord and lover. Now, as Savitri moved homeward, she found that the whole atmosphere was as bright and gay as she herself was. The poetess imagines as if the heaven and the earth rejoiced at Savitri's success in finding out her true lover. On her way back to home she saw that everything around her was coloured with a ray of celestial light. Even the borders of the thatched roofs of humble cottages seemed to be painted with rainbow colours and the cornfields looked uncommonly green and more beautiful than before. It was due to Savitri's love for Satyavan that everything on the earth seemed to her extraordinarily beautiful and mysterious.

Compare Wordsworth's lines from 'Immortality. One about the strangeness of the world when tinged with a celestial light.

"Their was time when meadow, grove and stream.
The earth, and every common sight,
To meet it seem,
The glory and freshness of dream,"

भावार्थ—सत्यवान पर अनुरक्त होने पर सावित्री को क्या दशा हुई

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

इसका वर्णन इन पंक्तियों के किया गया है। प्रथम दर्शन में ही सत्यवान पर मुग्ध होकर सावित्री ने मुनियों से उसके कुल और माता-पिता के बारे में पूछा और उसके विषय में यह जानकर कि वह भी क्षत्रिय है, वह अत्यन्त प्रसन्न हुई। मन्दिरों की घंटियाँ जब बजीं तब उसे होश हुआ कि घर जाने का समय हो गया है।

आश्रम से चलते समय सावित्री का हृदय वहीं छूट गया। कालिदास की शकुन्तला की भांति यद्यपि वह शरीर से अपने पिता के घर जा रही थी परन्तु उसकी दृष्टि सत्यवान पर ही गड़ी थी। उसने अपना हृदय अपने स्वामी को अर्पित कर दिया। परन्तु इस हृदय-दान से उसे कोई हानि नहीं हुई क्योंकि इसके बदले में उसे एक रूपवान सर्वगुण सम्पन्न नवयुवक का निश्छल प्यार मिला। इस सम्बन्ध में टेनीसन की निम्न पंक्तियाँ अनायास ही स्मरण आ जाती हैं, 'प्रेम करना और असफल हो जाना कभी भी प्रेम न करने से अच्छा है, वस्तुतः बिना प्रेम के जीवन अंधकारमय है।' प्रेमानुरक्त सावित्री घर लौटते समय चारों ओर वायुमंडल को दिव्य आभा से आलोकित देखती है। कवियित्री कल्पना करती हैं मानों पृथ्वी, आकाश और प्रकृति अपने अनुरूप योग्य वर प्राप्त करने में सावित्री की सफलता पर आनन्द मना रही हों। झोपड़ियाँ भी इन्द्रधनुष की माला से मंडित हैं और शस्य-श्यामला खेत भी पहले से अधिक हरे-भरे और चमत्कृत हो उठे हैं। सावित्री की विशुद्ध प्रेम-भावना के कारण पृथ्वी और आकाश सभी प्रसन्न दिखाई पड़ रहे हैं। वर्डसवर्थ की निम्न पंक्तियाँ भी इस प्रकार की भावनाएं प्रकट करती हैं जब कि वे लिखते हैं—

'एक समय था जब चरागाह, कुंज और नदियाँ, पृथ्वी और प्रत्येक साकार प्राकृतिक दृश्य मुझे दिव्य आभा से परिवेष्ठित दिखाई पड़ता था उसमें स्वप्न की नवीनता और सुन्दरता थी।'

Lines 108—*Gossip's face*—Gossip means light talk which Narad is very fond of. Here gossip is personified. According to Hindu mythology Narad, the son of Brahma, is a great devotee of Lord Vishnu. He is also regarded as all knowing and a great talker and story-teller, He is always moving with a Vina or guitar in his hand from place to place. He is

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

very expert in creating misunderstanding between two person and setting them against each other.

Lines 141-144—*And why* ... ... *I wet.*

Reference to the context—These lines have been taken from "Savitri" by Toru Dutt, the Bengali prodigy girl poetess of India. Hearing of Savitri's choice Sage Nand refused to give his consent to Savitri to marry Satyavan and asked her to choose another husband. Then Savitri gave the following reply :

Explanation—Savitri humbly said to Sage Narad, "O holy Sage, how can I choose another husband when I have already given my heart away to my true lord and lover? I have made up my mind to marry Satyavan and nobody else, whatever beside me. Moreover, it is impossible for me, an Aryan girl, to select another husband. I would be committing a great sin if I even dream of a choice other than Satyavan. This I know definitely that a true Indian girl chooses her husband only once and the thought of another choice is a sacrilege, So it is now impossible for me to transfer my love to anybody else. O God ! save me from this sinful thought."

भावार्थ—ये पंक्तियाँ तोरूदत्त द्वारा लिखी 'सावित्री' नामक काव्य से ली गई है। सावित्री द्वार चुने हुए वर का नाम सुनकर नारदजी ने अपनी अस्वीकृति प्रकट करते हुए सावित्री से दूसरा पति चुनने के लिए कहा। तब सावित्री ने निम्न उत्तर दिया :—

"हे मुनिवर। मैं कैसे दूसरे वर को चुन सकती हूँ जब मैं अपना हृदय सत्यवान को अर्पित कर चुकी हूँ ! मैंने सत्यवान से ही विवाह करने का संकल्प किया है किसी अन्य से नहीं, चाहे जो कुछ मेरे ऊपर बीते। फिर मुझे जैसी एक आर्य कन्या के लिए यह नितान्त असम्भव है कि मैं दूसरा पति चुनूँ। मैं तो बहुत बड़े पाप की भागी होऊंगी यदि मैं अब स्वप्न में भी किसी दूसरे वर की कल्पना करती हूँ। यह मुझे भली भाँति मालूम है कि भारतीय नारी अपना पति केवल एक ही बार चुनती है। दूसरी बार किसी का ध्यान लाना ही अधर्म है। अब मेरे लिए किसी वर को चुनना असम्भव है। भगवान् मुझे इस पाप-कर्म से बचाये।

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Lines 160—*Solar Race*—Satyavan was born in the solar race of the Kshattriyas. The ideal King Ramchandra, King Harishchandra who sacrificed his all for the sake of truth, and king Bhagirath who by his severest sacrifices and penances brought the holy river Ganga from the heaven on the earth, all belonged to the illustrious solar race. The kings of this race trace their ori. in from the sun-god and they are famous for their super-natural qualities and extra-ordinary achievements.

Lines 165-168—*Then ... ... frost.*

Reference to the context—These lines have been taken from Toru Dutt's poem. 'Savitri', Naradji told Savitri's father that Satyavan, the handsome youth of the solar race was a paragon of all virtues. He was the son of Dyumatsen, the noblest of all kings on earth. Knowing this from Sage Narad king Ashwapati put the following question to the holy sage.

Explanation—The king asked Naradji, 'Then, O holy sage what is the harm if my daughter Savitri married to Satyavan? What hindrance or bar is there which prevent her from marrying Satyavan if he is so virtuous and handsome? His father is blind and poor no doubt. But I do not care so much for power and pelf. If Satyavan has lost his wealth and kingdom, he still has all his good qualities intact shining like a star. Mereover, the very fact that Satyavan comes of the illustrious solar race is a priceless possession which can never perish like the frozen dew. The race in which he is born is famous for producing many ideal kings like Sri Rama, king Harishchandra, king Shivi and Dadhichi who are immortal on account of their blazing character and noble virtues.

Cf—If wealth is lost nothing is lost.
If health is lost something is lost
If character is lost everything is lost.

भावार्थ—सावित्री के पिता ने जब नारदजी से यह सुना कि सत्यवान सूर्यवंशी राजा द्युमत्सेन का सर्वगुण सम्पन्न एवं अत्यन्त रूपवान पुत्र है तब उन्होंने नारदजी से निम्न प्रश्न पूछा—"मुनिवर तब बतलाइये क्या हानि है यदि मेरी कन्या का विवाह सत्यवान से हो जाय ? कौन सी ऐसी बाधा है जो मेरी पुत्री को सत्यवान से विवाह करने से रोकती है ? उसके पिता अंधे और

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

राज्यच्युत हो जाने के कारण यद्यपि निर्धन हो गये हैं परन्तु मैं धन और राजसत्ता को अधिक महत्व नहीं देता। यदि सत्यवान का धन और राज्य नष्ट हो गया है तो अब भी उसके गुण अविकल रूप से नक्षत्र की भाँति चमकते हैं, और उसका सूर्यवंश में उत्पन्न होना ही उसका एक ऐसा अमूल्य गुण है जो हिमखंड की भाँति जल्दी से पिघल कर नष्ट नहीं हो सकता। सूर्यवंश में श्रीराम, हरिश्चन्द्र, शिवि और दधीचि जैसे आदर्श महापति हो गये हैं जो अपने चरित्र-बल के कारण आज भी अमर हैं।

टिप्पणी—अंग्रेजी में कहावत है यदि धन नष्ट हो गया तो कुछ नष्ट नहीं हुआ, यदि स्वास्थ्य नष्ट हो गया तो कुछ नष्ट हो गया और यदि चरित्र भ्रष्ट हो गया तो सब नष्ट हो गया।

Lines 178-184—*No child ... ... cannot bind.*

Reference to the context—These lines have been taken from Toru Dutt's narrative poem 'Savitri'. When sage Narad told the fatal truth to Savitri's father that Satyavan whom Savitri wanted to marry would die after one year from the marriage the king became sad and tried to dissuade Savitri from marrying Satyavan.

Explanation—The king said, "O my sweet child, it is not proper for any Aryan girl to marry without the consent of her parents. Even a pledge, taken by her, is ineffective unless it sanctioned by her parents. And so far as your case is concerned I think you did not take any pledge at all. It was only an idea which you accidently hit upon. It is like a shadow unreal and can be easily given up. If, therefore you forget about your desire to marry Satyavan, you will not be blamed nor you will lose your self respect in society. Before the gods also you will not be put to shame for breaking any solemn vow. The mere coming of an idiea in the mind does not take the form of a pledge or promise. So there is no harm whatsoever if you give up altogether the idea of marrying Satyavan in view of the prophecy made by Sage Narad."

भावार्थ—वे पक्तियां तोरूदत्त की 'सावित्री' नामक कविता से ली गई हैं। जब नारद ऋषि ने सावित्री के पिता से यह घातक सत्य कहा कि सत्यवान की मृत्यु विवाह के एक वर्ष बाद हो जायगी तब राजा अत्यन्त दुःखी हुये

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

और उन्होंने सावित्री को विवाह न करने का आग्रह किया। राजा ने कहा, "हे मेरी प्रिय पुत्री! एक आर्य कन्या के लिए अपने माता-पिता की स्वीकृति के बिना विवाह करना उचित नहीं है। उसके द्वारा की गई प्रतिज्ञा भी निष्फल है यदि उसके माता-पिता द्वारा उसका अनुमोदन नहीं किया गया है, और जहाँ तक तुम्हारा सम्बन्ध है मैं समझता हूँ तुमने कोई प्रतिज्ञा तो की नहीं, वह तो एक विचार मात्र था जो तुम्हारे मस्तिष्क में आ गया। वह छाया की तरह असत्य है जिसे तुम आसानी से त्याग सकती हो। अतएव यदि तुम सत्यवान से विवाह करने का विचार त्याग देती हो तो तुम्हें कोई दोष न लगेगा और न समाज में तुम्हारी प्रतिष्ठा पर कोई आंच आयेगी। देवताओं के सम्मुख प्रतिज्ञा भंग करने के लिए भी तुम किसी प्रकार दोषी नहीं ठहराई जा सकतीं। मस्तिष्क में केवल किसी विचार के आ जाने से ही वह प्रतिज्ञा या संकल्प का रूप धारण नहीं करता। अतः नारदजी की भविष्य-वाणी का ध्यान करके तुम्हें सत्यवान से विवाह करने का विचार बिल्कुल बदल देना चाहिए।

Lines 189-192—*Once and once only ... ... without fall.*

Explanation with reference to the context—These lines from Toru Dutt's "Savitri" contain the reply of Savitri to her father who asked her to give up altogether her intention of marrying Satyavan because he would he would die after one year from the marriage. Standing motionless like a statue, Savitri firmly but humbly told her father that she had loved a man of her choice only in her life and it was impossible for her to transfer he love to any body else. Her love for Satyavan was not a product of mere animal's passion. It was the longing of her soul, the dictate of her conscience. No one has so for been able to turn a deaf ear to the dictate of one's own conscience, and if there is anyone who dares to do so, he is sure to fall in to misery and disgrace. A pure conscience, as Savitri had, is man's only unfailing friend and guide amidst encircling gloom of doubts and fears. The dictates of our conscience are powerful enough to remove our doubts relating to all matters of life and protect us from all temptation and pitfalls. So we should never go against our conscience. This is the noble

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

esson, Toru Dutt wants to give us through the character of Savitri who, on account of the purity of her heart, could rise to her full height and go against her own father. Hence he who follow his conscience is the happiest of all. Our ancient sages and a great many poets have also spoken highly of the invincible power and infallible guidance of a clean conscience.. Gandhiji also had firm faith in the soul-force and he never acted against the dictates of his conscience. Toru Dutt's lines, "with conscience one have ever striven. And one may strive, without a fall, are supported by the following lines by Sir Henry Wotton in his poem "Character of a Happy Life":

"How happy is he born or taught.
That serveth nor another's will,
Whose armour is his honest thought
Who hath his life from rumours freed
Whose conscience is his strong retreat,"

We may also compare the lines—

"Conscience is God's presence in man"—Swedenberg."

or

"My wealth is health and perfect case;
My conscience clear my chief defence,
I neither seek by bribes to please
Nor by deceit to breed of offence.'—Edward Dyer.

भावार्थ—तोरूदत्त की 'सावित्री' नामक कविता से उद्धृत इन पक्तियाँ सावित्री का उत्तर है जो उसने अपने माता-पिता को दिया जब कि उन्होंने उससे (सत्यवान से) विवाह करने का विचार छोड़ देने को कहा क्योंकि वह विवाह के एक वर्ष बाद मर जायगा। सावित्री ने मूर्तिवत् दृढ़ता किन्तु नम्रता के साथ कहा कि मैंने जीवन में केवल एक बार एक व्यक्ति से प्रेम किया जिसे मैंने अपना हृदय अर्पित कर दिया। अब मेरे लिए किसी दूसरे से प्रेम करना नितान्त असम्भव है। सत्यवान के प्रति प्रेम वासनामय नहीं है, वह मेरी आत्मा की इच्छा है और प्रेरणा है। आज तक कोई अन्तरात्मा की इच्छा के विरुद्ध नहीं जा सका है और यदि किसी ने ऐसा किया है तो वह दुःख और अपमान के गर्त में गिरे बिना नहीं रहा। पवित्र अन्तरात्मा ही मनुष्य का मित्र और पथप्रदर्शक है जब कि वह सन्देह और निराशा के गहन अंधकार

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

में घिर जाता है। आत्मा की वाणी हमारी जीवन सम्बन्धी शंकाओं को दूर कर सकती है और हमें समस्त प्रलोभनों से बचा सकती है। सावित्री के चरित्र से हमें यही शिक्षा मिलती है कि पवित्र हृदय में वह शक्ति है जो मनुष्य को महान् बना देती है और जो विशुद्ध आत्मा के निर्देश का पालन करता है वह अन्त में सुखी होता है। हमारे प्राचीन ऋषियों ने पवित्र अन्तरात्मा की अजेय और दोषरहित शक्ति की सराहना की है। इन पंक्तियों का सर हेनरी न्वाटन साहब तथा अन्य कवियों की उक्तियां भी समर्थन करती हैं।

Lines 200-203—*If fate so ... repeal?* **(U. P. Board, 1959)**

Reference to the context—This is Savitri's reply to her father who asked her to give up her idea of marrying Satyavan.

Explanation—Savitri told her father that as her love for Satyavan was born of her clear conscience it was impossible for her to choose anybody else for her husband. One who goes against the dictates of one's own conscience is sure to fall, into misery and disgrace. She also told her father that she was prepared to remain unmarried throughout her life if he liked so, but she could not love anybody else. Moreover if her fate or destiny ruled that she should marry Satyavan then no one had the power to change, to curb or rub off the lines of fate. If she was destined to suffer the miseries of widowhood, no power on earth could possibly change her adverse fate.

Note—This attitude of the poetess towards fate is typically Indian and generally acknowledged by all. It can be compared with a line on Sanskrit *i. e.*, who is capable of rubbing off the lines of fate. The Persian poet Omar Khayaam also says :

> "The moving finger writes, and having writ
> Moves on : nor all thy piety nor wit
> Shall lure it back to cancel half a line
> Nor all thy tears wash out a word of it."

Human beings are utterly helpless before fate which rules over them and governs all their actions. The English maxim "what is allotted cannot be blotted,' also expresses the same attitude towards fate. The great Hindi poet saint Tulsidas also expressed the indelibility of the lines of fate.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

"कह मुनीस हिमवन्त सुनु जो विधि लिखा लिलार। देव, दनुज, नर, नाग, मुनि कोउ न मेटनिहार।"

Marlow says :

"It lies not in our power to love or hate.
For will in us is over-ruled by fate."

Savitri believed that her love for Satyavan was born of her fate and was preordained and so like fate her love also could not be changed or transferred to any body else.

भावार्थ—जब सावित्री के पिता ने उसको सत्यवान से विवाह करने का विचार त्याग देने को कहा, तब सावित्री ने उत्तर दिया कि चूंकि उसका प्रेम उसकी विशुद्ध अन्तरात्मा की प्रेरणा से उत्पन्न हुआ है अतएव उसके लिए यह नितान्त असंभव है कि वह सत्यवान को छोड़कर किसी दूसरे को अपना पति चुने। जो मनुष्य अन्तःप्रेरणा के विरुद्ध चलता है वह अवश्य दुःख और अपमान का भागी होता है। सावित्री ने अपने पिता से कहा कि वह आजन्म कुमारी रहने को तैयार है, परन्तु किसी अन्य को अब वह वरण नहीं कर सकती और फिर यदि उसके भाग्य में वैधव्य का दुःख उठाना ही लिखा होगा तो संसार की कोई शक्ति उस भाग्य की रेखा को मिटा नहीं सकती।

नोट—कवियित्री तोरुदत्त के भाग्य के प्रति ये विचार भारतीय दृष्टिकोण के अनुकूल हैं। विधि का विधान अमिट और अकाट्य है, ऐसा अनेक कवि और महात्माओं ने कहा है। फारसी कवि उमर खय्याम की इस विषय पर अत्यन्त सुन्दर उक्ति है जो ऊपर अंग्रेजी में उद्धृत की गई है। तुलसीदास जी ने भी विधि विधान की गुरुता और अमिटता का समर्थन किया है। सावित्री को विश्वास था कि उसके भाग्य में यह लिखा था कि वह सत्यवान को पति रूप में प्राप्त करे और इसलिए वह अन्य किसी पुरुष से प्रेम नहीं कर सकती।

Lines 204-208—*Unequal seems ... ... a wandering fire.*

Explanation—Continuing her impassioned reply to her father who tried to dissuade her from marryiug Satyavan, Savitri says that man is a puppet in the hand of Fate or Destiny. Human beings are hopelessly weak against the unconquerable power of fate. It is useless and harmful to fight with fate. Man is like a dwarf before fate which like

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

a mighty giant crushes him altogether. Besides, all ambitions and desires of man are never fulfilled in their entirety. Often our efforts to materialise our dreams are to thwarted (निष्फल हो जाते हैं) by fate. Death from which no mortal can escape, comes and puts an abrupt end to our hopes, desires and deeds. Savitri means to say that our life is often cut short by death all of a sudden, So inscrutable (अभेद्य) are the ways of death that all our attempts in pursuit of lasting peace and happiness in life are in smoke. Happiness or real peace is elusive. It is like a wild fire which is ever moving attracting man to run after it in vain till it burns him with the flames of frustration. We run after happiness or peace like a thirsty deer allured of a mirage (मृग-मरीचिका) and come to grief at last. Man's search for peace and happiness is always rendered vain and weary by death which overtakes him unexpectedly.

Note—The following lines from Shirley's famous poem, 'Death the Leveller' painfully brings home all human beings the inevitability of death :

"The glories of our blood and state
Are shadows not substantial things,
There is no armour against fate
Death lays his icy hands on kings."

In Gita Lord Krishna said, (जातस्य ध्रुवो मृत्यु ध्रुव जन्म मृतस्यच) *i. e.*, 'certain is death for the born, and certain is birth for dead.' Goldsmith also speaks of the elusive nature of 'real peace and happiness' on earth in the following lines from 'The 'Travellor' :

"Impelled with steps uneasing, to pursue
Some fleeting good that mocks me with the view
That, like the circle bounding earth and skies,"
Allures from far yet, as I follow, flies."

भावार्थ—सावित्री ने अपने पिता से, जो उसे सत्यवान से विवाह करने से रोकना चाहते थे, कहा कि मनुष्य जब भाग्य के हाथ की कठपुतली है, भाग्य की अजेय शक्ति के आगे मानव असहाय और निर्बल है, तब भाग्य से लड़ना व्यर्थ और हानिकारक है, भाग्य के समक्ष मनुष्य एक बौने के समान है जिसे

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

वह एक दैत्य के समान कुचल देता है। इसके अतिरिक्त मनुष्य की इच्छाएँ और आकांक्षाएँ पूर्ण रूपेण कभी साकार नहीं होतीं, प्राय: अपने स्वप्नों को साकार करने के लिए हमारे सारे प्रयत्न भाग्य द्वारा निष्फल हो जाते हैं। मृत्यु, जिससे कोई मनुष्य बच नहीं सकता, अचानक हमारी आशाओं एवं इच्छाओं और कर्मों का अन्त कर देती है। सावित्री के कथन का आशय यह है कि मृत्यु हमारे जीवन का अन्त प्राय: अधूरी अवस्था में ही कर देती है। मृत्यु के ढंग इतने निराले और अभेद्य हैं कि चिर सुख और शान्ति के लिए हमारे सारे प्रयत्न निष्फल हो जाते हैं। सुख या सच्ची शान्ति भ्रमात्मक हैं। शान्ति एक चंचल अग्निशिखा के समान है जो सदैव मनुष्य को उसके पीछे दौड़ने के लिए आकृष्ट करती है जब तक वह निराशा की ज्वाला में जल नहीं जाता। हम मृग की भाँति सुख या शान्ति की मरीचिका के पीछे दौड़ते रहते हैं और अन्त में दुःख प्राप्त करते हैं।

नोट—शलें की "Death the Leveller" नामक कविता में मृत्यु की अपरिमेय शक्ति की महिमा का वर्णन किया गया है। गीता में श्रीकृष्ण ने मृत्यु की अनिवार्यता पर प्रकाश डाला है। गोल्डस्मिथ ने 'पथिक' नामक कविता में लिखा है कि इस पृथ्वी पर सच्चे सुख या शान्ति की प्राप्ति केवल शान्ति है।

Lines 213-216—*Bless thee ... ... may distil,*

Explanation with reference to the context—In these lines Toru Dutt tells us in a poetic way that sometimes even bad things prove useful to us. Savitri's father felt hesitant to allow her to marry Satyavan even after hearing Savitri's impassioned and eloquent speech on the inevitability of death and the unconquerable power of fate. At that time sage Narad consoled the king with these words of much wisdom and truth. Naradji being greatly pleased with Savitri's thoughtful reply and iron-will blessed her and said that they should not interfere with the will of Almighty God, by whose grace Savitri and Satyavan might enjoy eternal peace and happiness after their marriage. Naradji used a beautiful metaphore to explain his ideas. Dark cloudsrolling in the sky overhead often frighten us out of our wits. We fear them lest they

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

should kill us by a lightning stroke. But generally drop in gentle rain and disappear by proving themselves a source of joy, comfort and relief to us. Similarly Naradji consoled the the king saying that Savitri's marriage with Satyavan which at the time seemed to be a source of misery and misfortune might ultimately prove a blessing in disguise. So they need not worry about iheir imaginative disaster which, as they feared would over-whelm their daughter after one year from her happy married life for a long time.

Note—Toru Dutt's views expressed through Naradji regarding the fearfulness of human mind contain much truth. Our experience teaches us that the things we fear most are seldom found dangerous or harmful; it is those things which we never fear even in dream, that bring untold miseries upon us. "The bolt comes from the blue" says A. G. Gardiner who also agrees with the poetess that we always live in a world of imaginative disaster though most dangers and misfortunes in our life often come from unexpected corners.

The following lines from Cowper expresses the similar view even the metaphor used by him is also the same.

"The clouds ye so much dread
Are big with mercy, and will break
With blessing on your head."

भावार्थ—इन पक्तियों में तोरूदत्त ने कवित्वमय शैली में यह बताया है कि कभी-कभी प्रत्यक्ष रूप से अशुभ लगने वाली वस्तुएं भी हमारे लिए लाभप्रद सिद्ध होती हैं। सावित्री के पिता मृत्यु के अपरिहार्यता और भाग्य की अपरिमेय शान्ति के विषय पर सावित्री की सुन्दर उक्ति को सुनकर भी उसे सत्यवान से विवाह करने की अनुमति देने में हिचक रहे थे। उस समय नारद मुनि राजा को सत्य एवं ज्ञान-पूर्ण शब्दों से धीरज बंधाते हुए बोले। सावित्री के सारगर्भित उत्तर से तथा दृढ़ता से अत्यन्त प्रसन्न होकर नारद जी ने उसे आशीर्वाद दिया और कहा कि हम लोगों को सर्वशक्तिमान परमेश्वर की इच्छा में हस्तक्षेप नहीं करना चाहिए। जिनकी कृपा से सावित्री और सत्यवान विवाहोपरान्त अनन्तकाल तक सुख और शान्ति भोग सकते हैं। नारदजी ने इस विचार की व्याख्या करने के लिए रूपक अलंकार का प्रयोग किया। काले-

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

काले बादल हमारे सिर पर मँडरा कर प्रायः हमें भयभीत कर देते हैं। हम उनसे डरते हैं कि कहीं वे हमारे ऊपर वज्रपात न कर दें परन्तु साधारणतया वे मधुर वर्षा करके स्वयं विलीन हो जाते हैं और हमारे लिए आराम, सुख और आनन्द का साधन बन जाते हैं। इसी प्रकार नारद जी ने राजा को सान्त्वना दी कि सावित्री का सत्यवान से विवाह यद्यपि इस समय दुर्भाग्य और अमंगल प्रतीत होता है परन्तु अंत में प्रच्छन्न वरदान के रूप में बदल सकता है, अतएव उन्हें उस काल्पनिक विपत्ति की आशंका नहीं करनी चाहिए जो विवाह के एक वर्ष बाद, जैसा कि वे डरते हैं, उनकी पुत्री पर गिरने वाली है। यह भी सम्भव हो सकता है कि सावित्री दीर्घकाल तक सुखमय दाम्पत्य जीवन का उपभोग करे।

नोट—तोरूदत्त ने अपना जो विचार नारद जी द्वारा व्यक्त किया है वह अधिकांशतः सत्य है। हम अपने अनुभवों से भी जानते हैं कि वे वस्तुएँ जिनसे हम डरते रहते हैं, बहुत कम भयंकर या हानिकारक सिद्ध होती हैं। वे वस्तुएँ जिनसे हम स्वप्न में भी नहीं डरते, हमारे ऊपर विपत्ति का पहाड़ गिरा देती हैं। अंग्रेज लेखक ए० जी० गार्डिनर ने लिखा है कि वज्रपात निरभ्र नीलाकाश से सदैव होता है और तोरूदत्त के विचारों से सहमत होते हुए आगे लिखा है कि हम लोग काल्पनिक विपत्ति की दुनियाँ में रहा करते हैं यद्यपि हमारे जीवन में अधिकतर दैवी आपत्तियाँ और संकट अप्रत्याशित दिशाओं से आया करते हैं। अंग्रेज कवि कूपर ने भी इसी प्रकार के विचार इसी रूपक अलंकार द्वारा व्यक्त किये हैं। देखिये अंग्रेजी कविता का उद्धरण। (पिछले पृष्ठों में)

Lines 253—260—*False was the fear ... ... duty kind.*

Explanation—In these lines Toru Dutt speeks of the angelic qualities of Savitri displayed as a wife after her marriage with Satyavan in her new home in the forest. All the fears of her father-in-law, Dumatsen, as to how princess Savitri who was born and brought up in a royal palace, could live in his hut proved false. Though born as a princess and brought up amidst comforts and luxuries of her time, Savitri was strong enough both physically and mentally to put up with the privations of her new life. She enlightened

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

the neighbourhood places by her good conduct, spiritual radiant beauty, strength and noble behaviour. She was as happy and cheerful with her husband in the humble cottage as she was in her father's stately palace. She never felt home-sick or dull. She did not lose her health and beauty. Her husband and her parents forgot their pains and did not feel the sting of the poverty in her sweet company. She consoled them in their distress. Savitri's gentle behaviour with all, her spirit of service and her fortitude made them happy in their poverty and exile. Like an ideal wife she gladly performed all her house-hold duties with her own tender hands. The poetess wants to impress upon us the value of good conduct, noble character and soul force. Men and women of pure souls and spotless character fill the darkest place with en-nobling light and joy. When are generally believed to have these angelic qualities which shine in dark hours of adversity and born all evils and miseries of life. History of all countries is full of many examples when women have risen to great heights and shown marvellous strength of character and courage in the face of bitterest calamities in life.

Note—We can compare these lines of Toru Dutt about the angelic qualities of Savitri with the following lines of Words-worth about his own wife, Marry Hutchinson, in the famous poem, 'She was a Phantom of Delight' :

> "A perfect woman nobly, planned,
> To warn, to comfort and command,
> And yet at spirit thrill and bright,
> With something of angelic light."

Another poet sang of this great quality ol woman in the line :

> "O woman ! lovely woman ! Nature made thee
> To tamper man : We had been brutes without you,"

भावार्थ—इन पक्तियों में तोरुदत्त ने पत्नी के रूप में सावित्री के उन दिव्य गुणों का वर्णन किया है जो उसके विवाह के वाद वन में उसके ससुराल में प्रकट हुए। उसके ससुर राजा द्युमत्सेन का सारा भय, कि राजकन्या सावित्री जो राजमहलों में पली है, उनकी कुटिया में कैसे रहेगी, झूठा सिद्ध हुआ यद्यपि सावित्री एक राजकुमारी थी और तत्कालीन जीवन के सुख और वैभव में उसका बाल्य-जीवन व्यतीत हुआ था परन्तु शरीर और मस्तिष्क दोनों से वह अपने

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

नये जीवन के कष्टों को सहन करने के लिए पूर्णतया बलिष्ठ थी। उसने अपने आचरण, चरित्र-बल, सतीत्व एवं आध्यात्मिक सौन्दर्य से अपने ससुराल को तथा चतुर्दिक वातावरण को आलोकित कर दिया। वह अपने पति के साथ कुटिया में उतनी ही प्रसन्न और सुखी थी जितनी वह अपने पिता के भव्य महल में थी। वह कभी खिन्न या दुखित न थी। उसके स्वास्थ्य एवं सौन्दर्य पर भी कोई प्रभाव नहीं पड़ा। सावित्री के आगमन पर उसके पति, सास और ससुर अपनी निर्धनता के कष्ट को भूल गये। उनके दुःख में वह उन्हें ढाढ़स बंधाती, उसके सद्व्यवहार, सेवा की भावना तथा अध्यवसाय ने उनकी निर्धनता और निर्वासन काल में भी उन्हें सुखी बना दिया। एक आदर्श गृहिणी की भाँति वह गृहस्थी का सारा कार्य सहर्ष अपने हाथों से करती। कवियित्री ने सदाचार, सच्चरित्रता और आत्मिक बल की महिमा की ओर हमारा ध्यान आकर्षित करने के लिए सावित्री के इन गुणों का उल्लेख किया है। पवित्र हृदय तथा निर्मल चरित्र वाले पुरुष और स्त्रियां अंधकारमय जीवन को प्रकाश और आनन्द से भर देते हैं। स्त्रियों में तो विशेषतः ऐसे दैवी गुण होते हैं जो विपत्ति के घनांधकार में प्रदीप्त हो उठते हैं और जीवन की समस्त यातनाओं तथा बुराइयों को भस्म कर देते हैं। सभी देशों का इतिहास ऐसे अनेक उदाहरणों से परिपूर्ण है जब कि महिलाओं ने जीवन के घोर संकटकाल में गौरव के उच्चतम शिखर पर पहुँचकर अलौकिक वीरता और साहस का परिचय दिया है।

नोट—हम सावित्री के गुण सम्बन्धी इन पंक्तियों का अंग्रेज कवि वर्डस्-वर्थ की पंक्तियों से तुलना कर सकते हैं जो उसने अपनी पत्नी मेरी हचिसन के बारे में "She was a Plantom of Delight नामक कविता में लिखी है।

Lines 276—*Savitri who with* ... ... *thou art above.*

Explanation—Speaking eloquently about Savitri's character Toru Dutt says that after her marriage she led a very pious and religious life in her husband's hut in the forest. She spent her day's in offering her sincere prayers to God with great zeal. She also observed many fasts and religious functions with pious care. She fed the holy Brahmins and

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

the birds of the hermitage. She had firm faith in God and the Brahmins who if pleased with her prayers and services, would surely avert the calamity that awaited her. There was a kind of pastoral purity, sincerity aad simplicity in her love for her husband. She always welcomed and delighted her noble husband with her soft smiles and sweet words. Really this kind of pure love was superior to all worldly happiness. No amount of earthly joys and comfort can possibly equal the happiness left in the company of a loving wife like Savitri. For a happy married life there must be a perfect union of the wife. Aud there was such a love between Savitri and Satyavan.

Note—Arcadian is an adjective from a Arcadia, a hilly country in Greece. The people of Arcadia were chiefly hunters and farmers. There were simple and fond of music and poetry. Sir Phillip Sidney, an English poet of the 9th century, wrote a pastoral romance entitled "Arcadia". Hence Arcadian means pastoral, simple, pure and natural. Toru Dutt rightly calls Savitri's love Arcadian.

Aspectre grim, here refers to the fatal prophecy of sage Narad before Savitri's marriage,

"Upon this day as rounds the year
The young prince Satyavan all die.''

भावार्थ—वन में अपने पति की कुटिया में सावित्री । पवित्र धार्मिक जीवन व्यतीत करती हुई अपने कर्त्तव्य का पालन करती थी । इसी का वर्णन तोरू-दत्त ने इन पंक्तियों में किया है। वह भगवान् की पूजा-प्रार्थना और व्रत-अनुष्ठान आदि के करने में अपना जीवन व्यतीत करती थी । आश्रम के ब्राह्मणों और पक्षियों को वह भोजन कराती थी । ईश्वर और ब्राह्मणों में उसका अटल विश्वास था कि यदि वे उसकी प्रार्थना और सेवा से प्रसन्न हो गये तो विपत्ति भी टल सकती है जो उसके सर पर मँडरा रही थी । उसके पति-प्रेम में स्वाभाविक पवित्रता थी । वह अपने पति को सदैव प्रसन्न रखती थी । वस्तुतः इस प्रकार का सच्चा प्रेम समस्त सांसारिक सुखों से बढ़कर है । संसार के सारे सुख और आराम सावित्री जैसी आदर्श पत्नी के सहवास और सुख की समता नहीं कर सकते । वास्तविक सुखमय दाम्पत्य जीवन के लिए पति और पत्नी के

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

हृदय और मस्तिष्क में पूर्ण सहयोग और मैत्री होनी चाहिए। सावित्री और सत्यवान का प्रेम ऐसा ही था।

Lines 277-280—*And yet there was ... ... thence depart.*
(U. P. Board).

Reference to the context—In these lines which occurs in 'Savitri', Toru Dutt describes the cause of Savitri's uneasiness after her marriage with Satyavan. Savitri led a very pious and religious life in her husband s hut in the forest. She spent her days in offering her sincere prayers to God. She fed the holy Brahmins and the birds of the hermitage. There was a kind of pastoral purity, sincerity and simplicity in her love for her husband. Her Arcadian love with sweet smiles and honeyed words made her married life perfectly happy. But there was only one thorn in the rose of love which made her uneasy throughout the whole year.

Explanation—In the heart of Savitri there lurked a fearful image of impending calamity which always haunted her like a ghost. It was the painful prophecy of Sage Narad that Satyavan would die exactly as the year turns round on the day of her marriage. This paralysing fear was always present in an indistinct form and never disappeared from her heart. To an Indian woman nothing can be more painful than the thought of separation from the husband and no calamity that can befall her is worse than widowhood. So Savitri was always sad to think of the fatal prophecy of Sage Narad. The great Indian Saint poet Tulsidas also says in his own beautiful way that a woman's life without husband is like a river without water, a body without soul.

सन्दर्भ—इन पंक्तियों में तोरूदत्त ने सावित्री के दाम्पत्य जीवन का वर्णन करते हुए उस भय का उल्लेख किया है जो उसके जीवन में काँटे की तरह सदा चुभ रहा था, वह भय था नारद मुनि की भविष्यवाणी कि उसके विवाह के ठीक एक वर्ष बाद सत्यवान की मृत्यु हो जायगी।

भावार्थ—पति-परायणा सावित्री का विवाहित जीवन बड़े आनन्द से बीत रहा था परन्तु उसके हृदय में एक भय छिपा हुआ था। वह भय था नारदजी की भविष्यवाणी के फलस्वरूप आने वाला विपत्ति, जो एक भयानक

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

प्रेत की छाया के समान उसे सदा पीड़ित किया करती थी। भारतीय संस्कृति के अनुसार नारी का सच्चा सुख पति के साहचर्य में है, पति वियोग से बढ़कर और कोई विपत्ति नारी के ऊपर नहीं पड़ सकती। अतः उसी भय की दुश्चिन्ता से सावित्री सदैव दुःखी और पीड़ित रहा करती थी।

Lines 289-292—*And now she ... ... at last.*

Explanation—This is the description of the fatal day in Savitri's life. As the day dawned, Savitri prayed more fervently and began counting the hours as they passed away and joined the enternity. The shadow of her impending misfortune grew darker and darker. She waited and watched with trembling heart if Naradji's prophecy would really come true. Time is often described by poet an eternity. Each unit of time *i. e.*, each second, minute, hour, week, month and year takes its birth from eternity and mingles into it immediately after it passes away. Hence the passing of time is only a manifestation of eternity. Shakespeare has also very beautifully described the passing of time in Macbeth in the following lines :—

"Tomorrow and tomorrow and tomorrow
Creeps in this petty space from day to-day
To the last syllable of recorded time,
And all our yesterdays have lighted fools.
The way to dusty death."

Carlyle has expressed the similar idea in the lines :

"Out of eternity
This new day is born
Into Eternity
At night will return."

भावार्थ—यह सावित्री के जीवन के उस घातक दिन का वर्णन है जिस दिन उसके पति की मृत्यु होने वाली थी। जब उस दिन का प्रादुर्भाव हुआ सावित्री ने अत्यधिक श्रद्धा से प्रार्थना की और वह उस दिन एक-एक घण्टा गिनने लगी। ज्यों-ज्यों वह बीतता हुआ समय अनन्त के गर्भ में विलीन होता जाता था, भावी विपत्ति की छाया अंधकारमय होती चली जाती थी। कंपित हृदय से वह प्रतीक्षा कर रही थी कि नारद की भविष्यवाणी सत्य होती है या नहीं। समय का वर्णन प्रायः कवियों ने अनन्त के रूप में किया है। समय का

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

प्रत्येक लघुतम विभाग अर्थात् प्रत्येक निमिष, दण्ड, पल, मिनट, घण्टा, माह और वर्ष अनन्त से उत्पन्न होता है और व्यतीत होकर अनन्त में विलीन हो जाता है। अतएव समय का व्यतीत होना अनन्तता का अभिव्यक्तिकरण भाव है। शेक्सपियर ने भी मैकबेथ नामक नाटक में कालयापन का अत्यन्त सुन्दर वर्णन किया है जो अंग्रेजी में उद्धृत है। कारलाइल ने भी इसी प्रकार भाव व्यक्त किये हैं।

Lines 317-324—*He goes then ... ... his list is space.*

Explanation with reference to the context—In these lines the poetess deals with all the powerful nature of Destiny or Fate. When in the evening of the fatal day Savitri heard her husband seeking his mother's premission to go to the forest for fruits and fuel she trembled with fear to think of Naradji's speech. As once she thought herself that the much feared moment had come and so her husband had suddenly got ready to go to the forest at nightfall. It was her fate which had prompted him to do so. She says that human beings are controlled by the unseen power of fate. We poor mortals, have no choice or will of our own. We are mere toys in the hands of fate. We marry or meet our death according to the will of our fate. In all matters of life we have to submit ourselves to the commandments of fate. Man proposes, fate diposes. All our actions are set at naught by the cruel hands of adverse fate. We do as fate wants us to do. We go where it likes to take us.

Note—The great English novelist hardy in his novels describes fate as blind and powerful,

Shakespeare in 'Hamlet says :—

"There is a divinity that shapes our end.
Rough hew them how we will."

Cf.—The greatest Hindi poet, Tulsidas also wrote the most popular couplet about fate :

"तुलसी जस भवितव्यता तैसी मिलइ सहाय
आप न आवै ताहि पँहि ताहि तहाँ ले जाय।"

Omar Khayyam's lines express the same idea in :—

"It's all a chequer board of Nights and Days :
Where Destiny with Men for pieces plays

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Hither and thither moves and mates and slays
And one by one back in the closet lays."

भावार्थ – इन पंक्तियों में कवियित्री तोरूदत्त ने भाग्य की अपरिमेय शक्ति का वर्णन किया है। जब उस घातक दिवस की शाम को सावित्री ने अपने पति को फल और लकड़ी लाने के लिए वन जाने की आज्ञा अपनी माता से माँगते हुए सुना तब वह नारद जी की बात याद करके काँप उठी। उसने तुरन्त अपने मन में सोचा कि अवश्य वह बेला आ गई है जो उसके पतिदेव सहसा संध्या समय वन जाने को उद्यत हो गये हैं। यह उसका भाग्य है जिसने उन्हें ऐसा करने को प्रेरित किया है। वह कहने लगी कि मनुष्य भाग्य की अदृश्य शक्ति से संचालित होता है। मृत्यु असहाय प्राणियों की अपनी निजी स्वतन्त्र इच्छा नहीं है। हम भाग्य के हाथ के खिलौने हैं। हम भाग्य की इच्छानुसार विवाह के बन्धन में फँसते हैं या काल के मुँह में प्रवेश करते हैं। जीवन के सब व्यापारों में हमें विधि के विधान के आगे झुकना पड़ता है। मनुष्य कुछ चाहता है, भाग्य कुछ और ही करता है। हमारा दुर्भाग्य हमारे कार्यों पर पानी फेर देता है। भाग्य जैसा चाहता है वैसा हमसे कराता है हम वहीं जाते हैं जहाँ वह हमें ले जाना चाहता है।

नोट—महान् अंग्रेज उपन्यासकार हार्डी ने भाग्य को अंधा और सर्वशक्तिशाली कहा है। शेक्सपियर ने हैमलेट में लिखा है कि एक दिव्य शक्ति हमारे जीवन को जैसा चाहती है बनाती या बिगाड़ती है। तुलसीदास जी का भाग्य के सम्बन्ध में यह दोहा अत्यन्य प्रसिद्ध है जो ऊपर उद्घृत किया गया है। उमर खैयाम की उद्घृत पंक्तियों में भी भाग्य की अपरिमेय शक्ति की महिमा का वर्णन किया गया है।

Lines 373-377—*My head ... ... banished fear.*

Explanation with reference to the context—These lines shed light on another aspect of Savitri's personality. It is the fearlessness and fortitude of heart. She was born a princess. She had a delicate body and tender heart. But her soul power was wonderfully great. That is why when her husband Satyavan felt a severe headache and cried for help in the forest. She did not lose heart. Though she

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

understood what calamity was going to befall her, she did not become nervous. She banished all fear from her tender heart and boldly ran to help her husband in his distress. Every woman has this wonderful quality. Whenever a terrible calamity befalls her husband, she instead of being nervous always stands by him, consoles and cheers him up. Misfortune emboldens a woman and enables her to suffer with grace and courage.

The doleful lake—According to Hindu mythology the soul has to cross a sorrowful or joyous lake after death in accordance with one's sinful or pious deeds respectively. As Satyavan was righteous man, God Yama himself came to take away his soul through the sorrowful lake.

No bigger than the thumb—The Kathopnishad says that soul is of the size of a thumb lodged in the human heart.

Cf——श्रंगुष्ठमात्र पुरुषा——नृरात्मा सदा जाना हृदि सन्निविष्टः ।

भावार्थ—ये पंक्तियाँ सावित्री के व्यक्तित्व के एक दूसरे पक्ष पर प्रकाश डालती हैं । वह है उसके हृदय की निर्भीकता श्रौर विपत्ति में धैर्य रक्षा । वह राजकुमारी थी । उसका शरीर श्रौर हृदय कोमल था परन्तु उसकी महती श्रात्मिक शक्ति श्राश्चर्यान्वित करने वाली थी । यही कारण था कि जब उसके पति सत्यवान के सिर में भयंकर पीड़ा हुई श्रौर वह जंगल में सहायता के लिए चिल्लाया तब उसने धीरज नहीं खोया । यद्यपि वह समझ गई कि उसके ऊपर क्या विपत्ति श्राने वाली है परन्तु वह हतबुद्धि नहीं हुई । उसने श्रपने कोमल हृदय से भय को निकाल दिया श्रौर श्रपने पति के दुःख में सहायतार्थ वीरता से बढ़ी । प्रत्येक महिला में यह श्राश्चर्यजनक गुण होता है । जब कभी उसके पति पर भयंकर श्रापत्ति श्राती है तब हतबुद्धि होने के बजाय उसका साथ देती है, उसे धीरज श्रौर सान्त्वना प्रदान करती है । विपत्ति नारी को वीरहृदया तथा साहस एवं धैर्य के साथ कष्टों को सहन करने के योग्य बना देती है ।

Lines 437-440—*Hoping against ... ... and wild.*

Explanation with reference to the context—In these lines Toru Dutt describes the pitiable condition of Savitri when God Yama moved on towards his dark kingdom with her husband's soul. She had lost all hope of saving her

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

husband from death yet she followed the God of Death in sheer desperation. The God of Death was surprised to see Savitri coming behind him and advised her to return home and perform the last rites of her husband according to Hindu scriptures But Savitri went on with faint and feeble hope. Sometimes a say of hope gleamed in the midst of encircling gloom but immediately disappeared in the darkness of impending disaster. The stars had grown pale and the whole scene had become fearful and magical, on account of the presence of king Yama. A horrible silence and dreadfuldarkness prevailed all around. Savitri did not lose her heart and followed Yama with courage though with fear stricken mind.

Cf.—"Hope springs eternal in human breast."—Pope

भावार्थ—इन पंक्तियों में तोरूदत्त ने सावित्री की दयनीय दशा का वर्णन किया है। जब यमराज उसके पति की आत्मा को लेकर अपने अंधलोक की ओर चल पड़े तो उसने मृत्यु के मुँह से अपने पति को बचाने की सारी आशा छोड़ दी थी; फिर भी हताश होकर उसने यमराज का पीछा किया। यमराज उसे अपने पीछे आती हुई देखकर आश्चर्यान्वित हुए और उसे घर लौट जाने तथा शास्त्रोक्त रीति से अपने पति की अन्त्येष्टि क्रिया करने की सलाह दी। परन्तु सावित्री निर्बल आशा लिए पीछा करती ही रही। कभी-कभी आशा की क्षीण रेखा निबिड़ अन्धकार में चमक उठती; परन्तु भावी विपत्ति के अन्धकार में विलीन हो जाती। तारे निष्प्रभ हो रहे थे और यमराज की उपस्थिति के कारण सारा दृश्य भयावह और अपार्थिव-सा हो गया था। चारों ओर भयंकर नीरवता और अन्धकार का शासन छाया हुआ था फिर भी सावित्री ने धैर्य न छोड़ा और यद्यपि उसका मस्तिष्क भयातुर था परन्तु वह मृत्यु देवता का साहसपूर्वक पीछा करती रही।

टिप्पणी—धैर्य और आशा ही मनुष्य का साथ देते हैं। अंग्रेज कवि पोप ने भी लिखा है, 'आशा मानव हृदय की चिरसंगिनी है।'

Lines 465-472—*I know that in the transient ... is not my aim.*

(U. P. Board, 1960)

Explanation with reference to the context—In these lines poetess through Savitri has tried to prove the transitoriness of all things in this world. She has supported the doct-

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

rine of Maya. When the God of Death asked Savitri to go back, she entreated him to allow her to follow her husband wherever he was led. She said to Yama, "This world is an illusion and all things in it are transitory. Nothing is real and stable in this world. All the pleasures and attractions of worldly life are short-live and unreal like bubbles of water. They are false and mists they seem to be real for a short time in order to deceive us but they soon disappear all of a sudden. No doubt the joys and pleasures of the world are powerful enough to attract us but ultimately they turn out to be unreal and hollow. These momentary joys of the world are being constantly renewed to please and entrap every new comer in the beautiful but weak magic cage of Maya. Such is not the aim of my life. I do not like to entangle myself in the trap of worldly pleasures and earthly temptations. I aspire and strive for what is real and permament.

Note—Toru Dutt has used here a beautiful metahphor by identifying worldly joys with bubbles of water and mists. Many poets and religious preachers have spoken of life and this world in a similar way.

Cf. Shankaracharya, the great religious Vedantist and reformer calls life as short lived and uncertain as a drop of water on a lotus leaf.

Shakespeare callls life "a walking shadow" and Henry Wilde says :

नलिनीदलगतजलमतितरलम्
तद्वज्जीवनमतिशयचपलम्

"My life is like the autumn leaf
That trembles in the moon's pale ray.
Its hold is frail—its date is brief
Restless—and soon to pass away."

भावार्थ—इन पंक्तियों में कवियित्री ने सावित्री के मुख से समस्त सांसारिक वस्तुओं की नश्वरता पर प्रकाश डाला है। उसने मायावाद के सिद्धान्त का समर्थन किया है। जब मृत्यु देवता ने सावित्री से अपने घर लौट जाने को कहा तब उसने यमराज से अनुरोध किया कि वह उसे पति का अनुगमन करने की आज्ञा दें। सावित्री ने यमराज से कहा कि यह संसार माया है और यहाँ

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

के सब पदार्थ क्षणिक हैं। इस संसार में कोई वस्तु सत्य और स्थायी नहीं है। सांसारिक जीवन के सारे सुख और आकर्षण क्षणिक और पानी के बुद्बुद् की भांति नश्वर हैं। वे हमें ठगने के लिये थोड़ी देर के लिए कुहरे के समान सत्य प्रतीत होते हैं और अचानक विलीन हो जाते हैं। वस्तुतः वे असत्य हैं। संसार के सुख और आनन्द हमें वलात् अपनी ओर आकृष्ट करते हैं परन्तु अन्त में वे सारहीन और असत्य सिद्ध होते हैं। संसार के ये क्षणिक सुख प्रत्येक को फँसाने और मुग्ध करने के लिएं निरंतर चिर नवीन बन जाया करते हैं और हमें माया के ऐन्द्रजालिक आकर्षण परन्तु दुर्बल पिजड़े में फाँस देते हैं। मेरे जीवन का यह लक्ष्य नहीं; मैं सांसारिक सुखों और भौतिक प्रलोभनों के जाल में फँसना नहीं चाहती। मैं तो सत्य और शाश्वत वस्तु की कामना करती हूँ।

टिप्पणी—तोरूदत्त ने यहाँ सांसारिक सुखों को पानी के बुद्बुदों से समानता करके रूपक अलंकार का अत्यन्त सुन्दर प्रयोग किया है। अनेक कवियों और धर्म-प्रचारकों ने जीवन और जगत् की इसी प्रकार व्याख्या की है। प्रसिद्ध वेदांतवादी शंकराचार्य ने जीवन को कमलपत्र पर पड़े हुए जलविन्दु के समान अस्थिर और क्षणिक वताया है। शेक्सपियर ने इसे चलती-फिरती छाया कहा हैं और हेनरी वाइल्ड ने भी लिखा है कि मेरा जीवन पतझड़ के उस पत्ते के समान है जो चन्द्रमा के क्षीण प्रकाश में काँप रहा है, उसकी धारणा शक्ति दुर्बल और अवधि क्षणिक है, वह चंचल है और शीघ्र विनष्ट हो जाने वाली है।

Lines 477-480—*I know* ... ... *tried by fire.* (1964)

Explanation—Savitri says to King Yama that this world is transitory and all things in it are short-lived and unreal. All must die leaving their dear and near ones. This world is, therefore, full of sorrow and misery. All the choicest desires of man's heart cannot be fulfilled in this world. All our dreams are never materialised. So it is impossible for us to live a life of perfect happiness in this world. We are on the other hand often put to severe test by undergoing

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

much suffering and misfortune in life. Just as the purity of gold is tested by putting it into the fire similarly a man's merits and the integrity of the character are judged by the dangers and difficulties, which he encounters in his life.

भावार्थ—सावित्री ने यमराज से कहा कि यह संसार नश्वर है और यहाँ की सब वस्तुएँ भी क्षणिक और असत्य हैं। सब को एक न एक दिन अपने प्रियजनों से बिछुड़कर मृत्यु की गोद में सोना होगा। यह संसार इसलिए शोक और दुःख से परिपूर्ण है। मानव-हृदय की सर्वोत्तम अभिलाषाएँ कभी पूरी नहीं होतीं। हमारे सारे स्वप्न कभी साकार नहीं होते। अतएव इस संसार में पूर्ण सुखमय जीवन व्यतीत करना असम्भव है। इसके विपरीत हमें प्रायः जीवन में घोर कष्ट और यातनाओं को सहने के लिए बाध्य होना पड़ता है। जिस प्रकार स्वर्ण की विशुद्धता की परख उसे अग्नि में डालकर होती है, उसी प्रकार मनुष्य के गुणों और उसके चारित्रिक दृढ़ता की परीक्षा उन कष्टों और आपत्तियों के द्वारा होती है जिन्हें वह जीवन में सहन करता है।

Lines 481-487—*He for his deeds ... ... its pleasure go.*

Explanation with reference to the context—In these lines Savitri pleads the effectiveness of the inexorable law of Karma. She says to the God of Death, "Man reaps what he sows. Everyone has to suffer the consequences of his thoughts and deeds. So I too will have to suffer according to my actions just as my husband is suffering for his actions. In this respect every man is the author of his joys and sorrows; he is his own friend or foe. If he does good deeds, he will be happy and become his own friend. But if he goes the wrong way and does bad deeds he will suffer and then he becomes his own enemy. The relentless doctrine of Karma is based upon strict principles of justice and fair play. There is no exception or relaxation in it. This law cannot be relaxed even for me. I too will have to taste the fruits of my actions."

Cf.—In the Bhagwadgita Sri Krishna also repressed a some-what similar idea about man's responsibility for his happiness and misery, rise and fall (आत्मैव ह्यात्मना बन्धुरात्मैव रिपुरात्मनः) *i.e.*, truly the self is the friend of the self and also the self is enemy of the self.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

भावार्थ—इन पंक्तियों में सावित्री ने कर्मवाद के अकाट्य सिद्धान्त की प्रभुता का अनुमोदन किया है। यह मृत्युदेव से कहती है कि मनुष्य अपने कर्मों का फल भोगता है। प्रत्येक प्राणी को अपने विचारों और कर्मों का फल भोगना पड़ता है। अतः मैं भी अपने कर्मों का फल भोगूँगी। जिस प्रकार मेरे पतिदेव अपने कर्मों का फल भोग रहे हैं। इस सम्बन्ध में तो प्रत्येक मनुष्य अपने सुख-दुःख का निर्माता है। वह अपना ही मित्र या शत्रु है। यदि वह सत्कर्म करता है तो वह अपना मित्र है और वह सुखी होगा। यदि वह कुमार्ग में प्रवृत्त होता है और दुष्कर्म करता है तो वह दुःखी होगा और स्वयं अपना शत्रु होगा। कर्मवाद का निर्गम सिद्धान्त न्याय और निष्पक्षता के कठोर नियमों पर आधारित है। उसमें कोई शिथिलता या अपवाद नहीं है। इस नियम का बंधन मेरे लिए भी ढीला नहीं हो सकता। मुझे भी अपने कर्मों का फल चखना होगा।

टिप्पणी—भगवद्गीता के श्रीकृष्ण ने भी इसी प्रकार के विचार व्यक्त किये हैं कि मनुष्य अपने सुख-दुःख, उत्थान-पतन के लिए स्वयं उत्तरदायी है जैसा कि उद्धृत श्लोक में वर्णित है।

Lines 489-492—*Virtue should be ... ... world attain.*
(U. P. Board, 1958)

Explanation with reference to the context—Explaining the doctrine of Karma Savitri says to king Yama that every person should therefore, follow the right path in order to enjoy real peace and happiness in life. According to the implicable law of Karma everybody shall be held responsible for his good or bad deeds. Hence every man should try his level best to be virtuous if he wants to attain a higher life of eternal peace and happiness here and hereafter. He must also form his duties consciously in order to enjoy perfect happiness in life. Gautam Buddha also laid much stress on the value of self discipline and the path of righteousness which alone can ensure a happy life. He advised his dearest disciple Anand to look upon his own action as his sole friends, relatives and refuge and thereby try for his uplift with diligence. Acquisition of virtue and a sincere performance of

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

one's duty, says Savitri, should be the aim of every man's life. It will bring not only real peace and happiness in this world but also deliver him from the bondage of birth and death. Every thing else is useless. Even death is preferable in discharging one's duty says the Bhagwadgita. The famous Greek phiolsopher Pythogoras says, wealth is a weak anchor; glory cannot support a man...virtue alone is firm and cannot be shaken by the tempest'. John Fletcher has also said, "it is virtue and not birth that makes us noble."

भावार्थ—कर्मवाद के सिद्धान्त की व्याख्या करते हुए सावित्री ने मृत्युदेव से कहा कि प्रत्येक मनुष्य को इसलिए जीवन में वास्तविक सुख और शान्ति प्राप्त करने के लिए सन्मार्ग पर चलना चाहिए। कर्मवाद के अटूट नियमानुसार प्रत्येक जीवधारी अपने शुभाशुभ कर्मों के लिए उत्तरदायी होगा। अतएव प्रत्येक मनुष्य को यथाशक्ति सद्गुण सम्पन्न होना चाहिए। यदि वह इस लोक और परलोक में शाश्वत और शान्तिमय उच्चतर जीवन व्यतीत करना चाहता है तो उसे जीवन में पूर्ण सुख की प्राप्ति के लिए अपने कर्त्तव्य का सचाई से पालन करना चाहिए। गौतम बुद्ध ने भी आत्मानुशासन के महत्व तथा सन्मार्ग पर अधिक जोर दिया था जिसके कारण जीवन सुखमय बन सकता है। उन्होंने अपने परम शिष्य आनन्द को उपदेश दिया था कि अपने कर्मों को ही तुम अपना परम मित्र, कुटुम्बी और शरणाधार समझो और उसी से तुम्हें अपने उद्धार का प्रयत्न करना चाहिए। गुणों की प्राप्ति कर स्वधर्म-पालन, सावित्री के कथनानुसार, प्रत्येक मानव-जीवन का लक्ष्य होना चाहिए। इससे उसको इस लोक में न केवल सच्ची शान्ति और सुख मिलेगा बल्कि जन्म-मरण के बन्धन से भी मुक्त हो जायगा। अतः और सब चीजें व्यर्थ हैं। स्वधर्म-पालन में मृत्यु भी श्रेयस्कर है ऐसा गीताकार का कथन है। प्रसिद्ध यूनानी दर्शनवेत्ता पाइथागोरस ने कहा है कि धन एक दुर्बल अवलम्ब है, गौरव भी मनुष्य को सहारा नहीं दे सकता। सद्-गुण ही दृढ़ (शिला) है जिसे तूफान हिला नहीं सकता। जौन फ्लेचर ने भी कहा है, सद्गुण ही हमें महान् बनाता है, जन्म नहीं।

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Lines 533-544—*Man call the ... ... the light.*

Explanation with reference to the context—This is Savitri's own way of understanding death. She says to Yama that men fear death as children fear to go in the dark. They call death all conquering and all controlling because they have to submit themselves perferce to his relentless will. That is to say, all must die though unwillingly. But the fact is, according to Savitri, that the God of Death is not so callous kind cruel as the people of the world think to be. They hate and fear death because they do not know its real nature. If they could know and understand that death conquers all not by foroe and anger but by kindness, mercy and love they would begin to look upon him as their friend and reliever from the miseries of life. Just as sick person joyously welcome light similarly the human beings, once having understood the merciful nature of the God of Death would gladly welcome him as their faithful friend. Death would no longer be an object of terror to them.

This is a purely Indian conception of death. Hindu who believe in transmigration of soul look upon death as a gate. way to a nobler life.

The true character of Yama is that he is full of the milk of human kindness. Robert Burns calls death, 'man's dearest friend, the kindest and the best.'

भावार्थ—इन पंक्तियों में सावित्री ने मृत्यु के सम्बन्ध में अपने निजी विचार प्रकट किये हैं। उसन मृत्युदेव से कहा कि मनुष्य मृत्यु से उसी प्रकार डरते हैं जिस प्रकार बच्चे अँधेरे में जाने से डरते हैं। वे मृत्यु को सर्वविजयी और सर्वनियन्ता कहते हैं। क्योंकि उन लोगों को विवश होकर उसकी दयनीय इच्छा के सम्मुख झुकना पड़ता है अर्थात् सब को एक न एक दिन अनिच्छा-पूर्वक मरना पड़ता है। परन्तु सावित्री के कथनानुसार तथ्य यह है कि मृत्यु-देव इतने निर्मम और क्रूर नहीं हैं जैसा कि संसार के लोग उन्हें समझते हैं। वे मृत्यु से डरते और घृणा करते हैं क्योंकि वे उसके वास्तविक स्वभाव को नहीं जानने। यदि वे जान और समझ पाते कि मृत्यु शक्ति और क्रोध द्वारा प्राणियों पर विजय प्राप्त नहीं करती बल्कि दया, करुणा और प्रेम के द्वारा

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

उन्हें जीत लेती है तो वे लोग मृत्यु को अपना मित्र और सांसारिक कष्टों से मुक्ति दिलाने वाली समझते। जिस प्रकार रोगी मनुष्य प्रसन्नतापूर्वक प्रकाश का स्वागत करता है उसी प्रकार मानवमात्र एक बार मृत्यु के वास्तविक स्वभाव को समझ लेने पर अपने सच्चे मित्र के रूप में उसका स्वागत करेंगे ; तब मृत्यु उन्हें भय की वस्तु नहीं होगी। मृत्यु सम्बन्धी यह विचार विशुद्धतः भारतीय दृष्टिकोण के अनुकूल है। जीवात्मा के पुनर्जन्म में विश्वास करने वाले हिन्दू लोग मृत्यु को उच्चतर और अधिक सुन्दर जीवन का सोपान समझते हैं। यमराज स्वभाव से दयालु और करुणामय हैं। रावर्ट वर्न्स ने लिखा है कि मृत्यु मनुष्य का सबसे दयालु और सर्वोत्तम मित्र है।

Lines 565-576—*Of all the pleasure ... ... beyond the sea.*
(U.P. Board, 1958)

Explanation with reference to the context—In these lines Toru Dutt has made Savitri's praise the pleasures of the company of the good in an eloquent manner. Even after receiving two boons from the God of Death Savitri continued to follow him. When she was again asked by the God of Death to return home she pointing out the priceless value of the company of good persons, entreated the pleasure of human life, says Savitri, the society of good persons is indisputably the best and the purest. It is at perennial source of unfailing joy of unmixed nature. The company of good men and women is a rare privilege which can be enjoyed by human beings alone. Sweet companionship with good persons give eternal joy to mankind, One never feels tired of their company. No misery or pain of any kind is ever felt in the company of noble persons. The longer we live in their company the greater is our joy. The sun performs its duty and the mother earth so generously opens upto man her rich treasures for the sake of good persons through the accumulated power of their joint sincere prayers. In other words even nature obeys the good and works of them Savitri therefore humbly requested the God of Death to allow her to live in the blessed company of good persons wherever they might be. She is prepared to live among virtuous and noble persons wherever they are to be found in humble huts or boyond the deep sea.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Sanskrit literature abounds in picturesque eulogies of good company. The greatest Hindi poet Tulsidas has also spoken very highly of the companionship of the good. One or two quotations may be profitably enjoyed संसार विषवृक्षस्द्वे फले अमृतोपमे काव्यामृत रसास्वाद: संगति: सज्जनैः सह *i. e.,* this poison tree of the world bears only two kinds of juicy fruit. One is the flavour of the nectar of poetry and the other is the company of the good. Tulsidas says :—

"नहिं दरिद्र सम दुख जगमोंहीं,
संत मिलन सम सुख कछु नाहीं।"

"No calamity is worse than poverty and no happiness is greater than the company of the good."

Death was love—This is the true nature of death. The God of Death as pointed by Toru Dutt is essentially kind and merciful and that is why his heart at last melted with pity at the entreaties of Savitri, Her chastity and selfless love for Satyavan and above all her gentle behaviour softened with sweet words she spoke, won the heart of Yuma and he got ready even to grant her the life of her husband. To Savitri the God of Death became exceedingly kind and generous Death conquers all but love conquers death. And it was the highest reward of virtue. Tagore is quite right when he says, "O Death thou are like my Shyam (God of Love or Shri Krishna). Thou givest immortality.

Thenceforth......would give—The God of Death blessed Savitri with the everlasting fame in the world because of her chastity, selfless love and keen sense of duty. Toru Dutt herself writes about Savitri's immoral fame :

"As for Savitri, to this day
Her name is named, when couples wed."

भावार्थ—इन पंक्तियों में तोरूदत्त ने सावित्री के द्वारा सत्संगति के आनन्द की महिमा मुक्त कंठ से गाई है। यमराज से दो वरदान मिल जाने पर भी सावित्री उनका पीछा करती रही। जब यमराज ने उसे घर लौट जाने के लिए कहा तब उसने सज्जनों की संगति की अमूल्य महिमा का उल्लेख करते

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

हुये यमराज से प्रार्थना की कि वह उसे उनके और उसके पति के साथ रहने की अनुमति दें। सावित्री ने मृत्युदेव से कहा कि मानव-जीवन के सब सुखों में सत्संगति निर्विवादितः श्रेष्ठ और विशुद्ध है। वह दोषरहित एवं अक्षय आनन्द का चिरन्तन स्रोत है; सत्पुरुषों और सन्नारियों की संगति एक दुर्लभ विशेषाधिकार है जो केवल मनुष्य के द्वारा उपभोग्य है। सज्जनों की संगति मनुष्य को अनन्त सुख प्रदान करती है। उनकी विरामदायिनी संगति में रहने से कोई भी ऊबता या थकता नहीं, और न तो उन्हें किसी प्रकार की हानि या कष्ट होता है। जितने दिन सज्जनों के साथ रहते हैं उतना ही अधिक आनन्द बढ़ता जाता है। सज्जनों की सच्ची प्रार्थनाओं की समवेत शक्ति के द्वारा ही कल्याणार्थ सूर्यदेव अपने कर्त्तव्य का पालन करते हैं और धरती माता मनुष्य मात्र के लिए अपना विपुल कोष खोल देती है। दूसरे शब्दों में प्रकृति भी सत्पुरुषों की आज्ञा का पालन करती है। उन्हीं के कल्याणार्थ कार्य करती है। सावित्री ने इसलिए मृत्युदेव से विनम्र प्रार्थना की कि उसे सदैव सत्संगति का सुख प्राप्त होता रहे। वह सदा धर्मपरायण सज्जनों के साथ रहने को उद्यत है। जहाँ कहीं भी वे रहते हों, चाहे निर्धन कुटी में अथवा अगाध सागर के पार। संस्कृत, साहित्य सत्संगति की महिमा से ओतप्रोत है। महान् कवि संत तुलसीदास ने सत्संगति की महिमा की भूरि-भूरि प्रशंसा की है। एकाध उद्धरण का आनन्द उठाया जा सकता है। संसार रूपी विष-वृक्ष के दो रसपूर्ण फल हैं—पहला काव्यामृत और दूसरा सत्संगति। तुलसीदास की एक चौपाई भी उद्धृत की गई है।

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

QUESTIONS AND ANSWERS

Q. 1—Who was Savitri and what particular charm did she possess ?

or

In what way was Savitri's beauty different from that of other maiden ?

Ans.—Savitri was the only child of King Ashwapati, the wise and powerful ruler of Madra (east of Punjab). She had a distinctive charm of her own. Like other beautiful girls, Savitri also had soft black eyes, long raven-black hair, delicate neck and round arms. But in addition to these handsome features, she possessed a spiritual beauty. Her fair face reflected her chastity and purity of her heart. Everybody, who saw her hesitant to turn his eyes away from her. She was as innocent as a child and as pure as snow, It is on this account that no person with impure thoughts or evil motives could ever have the courage to look at her, face to face. She was so exquisitely beautiful to look at and her manners were so exceedingly charming that the hard hearted warriors of the state smiled to see her like rugged mountains in the spring season. Her immaculate purity and spiritual strength overawed even the most daring and gallant youth of her time. But good and noble persons were delighted to perceive her beautiful face lit with celestial light and divine purity. Such was the peculiar charm of princess Savitri who excelled all the maidens of her time in every way.

Q. 2. Why did Savitri's father allow her full liberty to move about freely ?

Ans.—Savitri's father King Ashwapati remained childless for a long time. He begot a female child, named Savitri after offering many prayers, observing many fasts and keeping many a vigil. He looked upon her as a priceless gift of Lord Shiva. He, therefore, believed that God Shiva himself would protect her life and chastity wherever she

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

might be. Savitri was thus the only child of doting father. He, therefore, gave her full liberty and freedom to go wherever she liked and gave her everything she desired. This is one of the reasons why Savitri's father gave her full freedom of movement.

Another reason was that when Savitri was born, there was no purdah system in India. In her days of epic grandeur women of India were not kept in seclusion. They could move about freely wherever they liked.

Lastly, her father believed that Savitri had a distinctive beauty of her own. She had a pure heart and noble soul. So no man with impure thoughts or evil motives could ever dare look at her and harm her. Her spotless character was the strongest armour which protected her from all evils and dangers wherever she went. Savitri therefore, enjoyed full freedom of movement.

Q. 3. Who was Satyavan and what were his special qualities that attracted princess Savitri ?

Ans.—Satyavan was the only son of Dyumatsen, the old blind ruler of Salya. He belonged to the solar race of the Kshattriyas. His father was a just and a benevolent ruler. But unfortunately when he lost his eyesight, his neighbour king who bore a malice against him, attacked him and drove him with his queen and son, Satyavan, out of his kingdom. Since then he had been living in a forest as a hermit leading a pious and peaceful life.

Satyavan, was an elegant youth. He was tall, nimble, handsome and cheerful to look at. His buoyancy of spirit irradiated brightness all round him. His royal demeanour and sunlit face caught the fancy of the levy of girls, including princess Savitri. Savitri was specially attracted towards Satyavan because of his regal mien transparent sincerity, radiant nobility and simplicity which she herself possessed in an eminent degree, She fell in love with him at the first sight.

Q. 4.—What and how did Savitri come to know of Satyavan ? Describe her condition after she met him.

or

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Describe briefly how Savitri happened to love Satyavan at first sight (1964).

Ans.—One summer morning princess Savitri with her playmates was moving about in the forest. Suddenly she saw a handsome noble youth playing mainly sports near a hermitage. She was struck at his princely beauty and attractive features. She fell in love with him at the first sight. Then she went in the hermitage and asked an old hermit about his parentage. Then she learnt from him that the name of the handsome youth who captivated her heart was Satyavan. He was the only son of old and blind king of Salya, named Dyumatsen. He was living in the hermitage with his old father and mother because his father having grown old and blind had been driven out of his kingdom by his enemies. He belonged to the solar race of the Kshattriyas.

Having received so much information about Satyavan Savitri flushed with joy at her sudden choice. She choose him for her husband and pledged herself to be faithful to him at all cost. Her joy at that time knew no bounds. It seemed to her that the heaven and earth were also rejoicing at her choice. To her the fields and the forests looked uncommonly beautiful. She had discovered the true lord and lover of her heart like the flash of lighting. A celestial light illuminated the whole atmosphere. Even the thatched roofs of the cottages and cornfields were coloured in a rainbow glory. Her heart rose had opened its petals to welcome her lover and could never shut. A flame of love was kindled in her heart at the sight of Satyavan and she was beside herself with joy.

Q. 5.—Who was Narad and why did he oppose the marriage of Savitri with Satyavan ?

Ans.—Sage Narad, the son of Brahma is all knowing. He knows the life-history of all the gods in the heaven and the kings on the earth. Besides, future is not a sealed book for him nor the birth of the sun, the moon and the planets is a mystery to him. He is a great talker and often indulges in light talks. He is a great devotee of. God Vishnu and sings songs in his praise on his guitar or Vina. He wanders from place to place giving advice to those who are in need

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

of it. He also removes the doubts of men and gods. Sometimes he creates misunderstanding among people and brings them to quarrel amongst themselves. Such is Sage Narad according to Hindu mythology.

One day Savitri's parents were talking with each other about their daughter's marriage. Savitri had already informed her mother about her choice. But her father was hesitant to allow her to marry Satyavan about whom he knew nothing. At the same time Naradji came in his court. Savitri also came up there. The king told Naradji that she was his only daugter and she had already selected Satyavan as her husband.

Thereupon Naradji opposed the marriage of Savitri with Satyavan. He tried to dissuade Savitri from her choice. But when Savitri insisted on her same choice, her father requested Naradji to tell him why he was against that union. Then Naradji told the king the fatal truth. He said that Satyavan would die just after a year of Savitri's marriage. This news was painfully strong enough to convince the king that Narad ji's opposition was not baseless. He also tried to dissuade Savitri from her desire and asked her to give up the idea of marrying Satyavan.

Q. 6.—How did Savitri justify her choice ?

or

By what arguments did Savitri rule out Naradji's opposition ?

or

How did Savitri succeed in persuading her parents marrying her to Satyavan ? (1964)

Ans.—Replying to Naradji and her father, Savitri boldly but humbly said. "A Hindu father of noble birth gives away his daughter in marriage to youth before the fire God. I have also given my heart only once to handsome youth and it is imossible for me to recall it. I have taken a solemn vow to be faithful to him and it would be a deadliest sin to break it now. Moreover, my love, is born of my pure heart. I have acted wisely strizely accordingly to the dictates of my conscience. Besides if my fate rules that I should suffer the miseries of widowhood, no human power on earth can avoid

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

it. No one can change the course of destiny nor all the desires of man can be fulfilled. All must die soon or late and real peace or happiness is but a 'wandering fire.' Then in this transitory world why should I run after temporary and false things and bring myself to misery and disgrace. Duty is my motto and duty alone is the be all and end-all of my life. And my duty as an Aryan girl is to be faithful to my first love. Therein lies peace and prosperity for me here and thereafter."

Q. 7.—Describe the life of Savitri as led by her the forest with Satyavan.

or

Give an account of the daily life of Savitri and Satyavan after their marriage. (U.P. Board, 1959),

Ans.—Savitri loved her new home very much. She lived happily in the cottage performing her household duties in a simple and graceful manner. She pleased all the inmates of the Ashram by her gentle behaviour and charming manners. Her presence in the hermitage was as pleasant to all as sunshine. She spent most of her time in offering her sincere prayers to God who alone, as she believed, could avert her calamity. After prayers she fed the holy Brahmins and the birds. Then she served and pleased her husband and his parents by her sweet words and deeds. Thus Savitri led a pious and religious life in the forest, helping and healing; pleasing and praying.

Q. 8.—Describe how the terrible calamity befell Savitri..

Ans.—On the fateful day when Satyavan was to die according to the prophecy of sage Narad Savitri begant o count even the hours with trembling heart. The fear of her husband's death haunted her mind like a ghost. The whole day passed away peacefully. Nothing untoward happened. But in the evening Satyavan suddenly rose up and with his mother's permission got ready to go to the forest for fruits and fuels. He took his axe and set out for the forest. Savitri at once understood that probably her secret fear was going to be true. She also took his mother's permission and followed her husband. They went through the dense forest. Satyavan talked to her while she kept quiet all the time.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

In the forest when Satyavan was cutting wood on a tree he suddenly felt a severe pain in his head. He dropped his axe and stopped his work. He felt as if a cobra had bitten him. She rushed for his help and tenderly laid his head on her breast. She consoled him but not long after the head-ache grew so unbearable that he breathed his last in Savitri's lap.

Q. 9—How did Savitri succeed in winning her husband's soul back from God of Death ?

or

In what way does Savitri arouse Yama's sympathy for her cause ?

(U. P. Board, 1960)

or

The story of Savitri as a triumph of love over Death.

(U. P. Board, 1962).

Ans.—When Satyavan lay dying fast, King Yama, God of Death himself came before Savitri to take away his soul. He disclosed his identity to Savitri then he tied her husband's soul in his noose and proceeded towards his dark kingdom.

Savitri also followed Yama. He was surprised to see her coming behind him. He asked her to return home and perform the funeral rites of her husband according to Hindu scriptures, because the living beings should not enter the land of the dead. Thereupon Savitri replied, "Duties have none except to follow my husband wherever he goes or is led. So kindly allow me to accompany my beloved lord. Moreover, this world is an illusion. Man cannot get what he desires. All the pleasures and comforts of life on earth are also ephemeral and unreal. Everybody has to suffer the consequences of his deeds. So man can make or mar his fortune by following the right or the wrong path. I too will reap as I have sowed. Now having known that the pleasures of life are false and unstable, I have decided to follow the path of duty and virtue."

King Yama was so pleased with this speech of Savitri that he granted her a boon except the life of her husband or her own untimely death. Savitri asked for the restoration of her father-in-law's eyesight and lost kingdom. Yama granted it.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Still Savitri followed him. When Yama asked her to go back, she said "People of the world call you Yama, the conquerer, out of fear, because they have to submit themselves to your will. But they do not know your real nature. You control and conquer all mortals not with anger or violence but with mercy and love. They who know your real nature welcome you as their dearest friend."

This again pleased king Yama so much that he granted her a second boon excepting Satyavan's life. Savitri asked for hundred sons for her own parents who had so far no child other than Savitri. Yama granted it. But still Savitri followed Yama. He again advised to go back and this time he also frightened her by pointing out some of the dangers of the mysterious way. But Savitri tactfully replied. "Of all the pleasures on earth the company of the good is the purest and best. It is for good persons and by the accumulated power of their prayers that the sun gives light and the earth opens up its rich treasure for all living beings. I would therefore, entreat you, O merciful God ! to let me live always in the company of good and noble persons wherever they might be, in a hut or beyond the deep seas."

The God of Death was highly pleased with the speech of Savitri and promised her another boon of his own accord But this time he mentioned no exception. Savitri at once understood that the God of Death had at last melted by her piety and prayer. She prayed that Satyavan might come into life again and that she might bear a hundred children to him The God of Death being caught in his own trap had to grant Savitri's request. He set Satyavan's soul free. Thus by her chastity and the constancy of her love Savitri conquered death and brought her husband back to life. Savitri's life is a splendid victory of Love over Death.

Q. 10—Attempt a brief character sketch of princess Savitri. (U.P. Board, 1958 and 1960)

or

Was Savitri an ideal wife ? If so, show how ? (1964).

Ans.—*Extra-ordinary beauty coupled with spiritual strength*—Savitri is born a human being but her essence is divine. In the very prime of her life, we find her endowed with a spir

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

tual strength—the strength that irradiates her face. She has, besides physical charm, a distinctive beauty of her own. It is that beauty which makes even the hard-hearted soldiers of the state shine and smile with joy like rugged mountains wito the advent of spring. Every one who sees her is reluctant to be out of her sight. The good and the great, were specially delighted to perceive god-like purity reflected on her exquisitely beautiful face. She combined in herself physical charm with spiritual strength. She was as fair as a lotus. Savitri's child-like innocence and simplicity itself was a mighty force. Her immaculate snow-white purity overawed even the most daring and gallant youts hof the country. Her transparent sincerity and simplicy protected her from all evils and dangers. No man with impure thoughts or evil desires could ever had the courage to look at her face to face. Partly due to the miraculous strength of her character and partly due to the custom of her age, Savitri enjoyed full freedom of movement. Her father allowed her full liberty to go wherever she liked and fulfilled her every wish great or small.

Sincerity of heart and constancy of love—No person, not even her parents were competent enough to select a suitable match for such a noble-minded girl as Savitri was. Like Parvati of Kalidas Savitri chose her cwn lord whom she won by virtue of her love, service and sacrifice for the simple reason that she had a clean conscience illumined with a heavenly spark. She could see her path all right. Her conscience was her best guide and retreat in all matters. She, therefore, never acted against the dictates of her conscience. The sight of an elegant youth named Satyavan kindled feelings of love in her heart and she fell in love with him at the very first sight. She knew that her pure heart could do no wrong. Savitri is frank and sincere in her dealings with others. She has no complexes nor she has any guiles in her. As soon as she fell in love with Satyavan, she herself went into the hermitage and asked an old hermit about his parentage. She pledged herself to be faithful to her first love and immediately she ran home to tell her mother of her heart's choice.

Fearlessness—It is another remarkable quality of her character. Though only a woman, Savitri knows no fear. She

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

is not afraid of going against the wishes of her own father. Nor does she care for the opposition of venerable holy sage Narad. She is firm like the Himalayas on her solemn vow, whatever beside. Steadfatness and constancy in love raise her character to sublimity. And here again we find an instance of her spiritual strength. Naradji cannot but yield to her determination and her father had to give his consent.

An ideal wife—Savitri brings like under the trees after her marriage. In a spirit of sweet humility and dedication she turns a new leaf in her life. She leaves her father's palace and comes to live in a humble hut with her husband, Here we see an ideal woman and an ideal wife.

"Strange in all manual works—and strong
To comfort, cherish help and pray."

She performed all her household duties gracefully. She served and pleased her husband and his parents to the best of her abilities. Her presence in the hermitage irradiated brightness and joy on all side.

As a believer in che Love of Karma—Though a staunch fatalist, Savitri believed in the doctrine of Karma. She believed that the decrees of fate cannot repealed but she also held that every man can make or mar his fortune by following the right or wrong path. That is why Savitri was always prepared to meet submissively her doom at all costs but she would not break her vow. At the same time she selected the path of virtue and duty which alone could save her from all perils. She is ready to face them bravely and boldly.

Her bravery and couragt—She was a brave and courageous lady. Her courage is born of her faith in the infallibility of her prayers.

"No help from men. Well be it so !
No sympathy—it matters not !
God can avert the heavy blow,
He answers worship."

The determination which characterises her love marks her worship as well. And when downs the fateful day, when her worship as well as love will be put to trail, her character

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

shines brightest, That day will show 'which shall be victor—Death or Love !' Now we see the wife in her. As an ideal wife, she proves herself to be the stay and support of her husband in adversity. Her angelic qualities come to light and dazzle us with their brilliance.

Her fortitude and chastity—Satyavan lies dying fast in her lap. Savitri sits besides him, Her fortitude and patience, her chastity and love, all are put to the severest test ever laid before a woman. Here again her sptritual strength and piety come to her help. The agents of Yama run away dismantled for they dared not touch the soul of Satyavan on account of Savitri's chastity to her. She is not afraid of death. Love fears not death. Savitri hoping against hope follows Yama who asks her to return. But where would she return in this material world ? And then without her husband she would be like a river without water. She cannot and would not live for she knows that—

"In this transient world
All is delussion, nothing true.
As a living symbol of all—conquering love.
To renew its bubble joys."

And "Be magic bound in Maya's network frail and fair," is not her aim. Savitri is a virtuous lady. Her aim is virtue and duty is her dearest friend. It is because of his pious attitude towards the world and life that Savitri does not ask anything for herself when king Yama grants her first two boons. As an ideal wife. Savitri goes through fire and water for the sake of her husband. Her love is great put greater is her constancy. By degree Death melts into Love. Savitri, chaste and resolute as she was, comes off with fiying colours from her fiery ordeal. Who says love is blind; love is God and conquers all. The heavenly spark in her still burns bright and guide all men and women along the threefold path of virtue, duty and love.

Q. 11.—Describe briefly the boons granted by Yama to Savitri.
(U. P. Board, 1958).

Ans. After Satyavan's death Savitri followed Yama. He asked her to return home and perform the funeral rites of her

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

husband because no living being should enter the land of the dead. But Savitri did not return home and followed him faithfully praising the noble virtues of Yama and the pleasures of his sweet company. King Yama was so pleased with the chastity and nobility of Savitri that he granted her the following boons one after another.

By his first boon King Yama restored the lost eyesight and kingdom of Savitri's father-in-law. By the second boon Yama blessed Savitri with one hundred sons to her father and by the third boon he blessed Savitri with one hundred sons who would be as brave and noble as Satyavan. Being extremely pleased with the company of her love and piety King Yama at last restored the life of her dear husband Satyavan.

Q. 12.—What is the moral of the story of Savitri and Satyavan ? (U. P. Board, 1960).

Ans.—Savitri and Satyavan are an ideal pair according to Hindu conception of marriage. Marriage is one of the oldest and the most civilized forms of human relationships. Individual as well as social happiness depends on this fundamental form bassed on mutual respect, love and devotion. The union of Savitri and Satyavan symbolises this ideal form of human relationship which leads not only to material progress and prosperity in this world but also to immortality and spiritual bliss. This is the principal moral of the story of Savitri and Satyavan.

As an affshoot this beautiful story also teaches us a two-fold moral, One is exclusively meant for women in general. In India from time immemorial the name of Savitri has been a household world. Savitri stands for ideal womanhood—Indian womanhood and it is the burning desire and the ultimate aim of every Hindu woman to be a prototype of Savitri. Our father of the Nation, Mahatma Gandhi, also exhorted the Indian women to emulate the examples of Sita and Savitri in their day-to-day life. In every Hindu family every mother advises and wants her daughter to follow suit of the chaste, noble Savitri, who, as the paragon of a wife conquered death by virtue of her selfless service and constancy of her love for her husband.

The other morals is about the real nature of death. The story of Savitri and Satyavan tells us that Death is not

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

object of terror, a dreadful dragon to be constantly afraid of. It is to be fearlessly faced, faught and conquered by every man with courage and love of duty. People fear death as the most cruel and callous demon of destruction. But Death holds out no fear to the fearless, the truthful and to those devoted to duty. Death is kind and sympathetic, a helper and a healer to those who are virtuous and noble, loving and honest. It is a gateway to glorious visions of new life and light. The story beautifully illustrates the all conquering power of true Love which, as Mary Dobson says, lives to all eternity and which even the rentless tides of Death cannot subdue. We should welcome it as sick souls hail the light." Matchless, indeed is the power of true love and this is the crowing lesson, the story of Savitri and Satyavan teaches to all mankind.

Q. 13—What does Savitri says to Yama about 'the company of the good' ? (U. P. Board, 1961)

Ans.—Savitri speaks very highly and eloquently of the company of the good before Yama. She says to Yama that of all the pleasures enjoyable by man on earth, the company of the good is the best and purest. It is a perennial source of unmixed joy. The company of good men and women is a rare privilege which can be enjoyed by human beings alone One never feels tired or sick of their company. No misery or harm of any kind is felt ln the company of good persons. The long we live in the sweet company of the good, the greater is our joy. The pleasure arising from the company of the good never grows stale or unprofitable. It knows no surfeit. The sun, says Savitri to Yama, goes round its usual course, the mother earth opens up her rich treasure so beautifully only for the sake of good persons through the accumulated po·er of their joint prayers and penances. Even nature obeys the good and deciplined. She is therefore prepared to live among the good and virtuous wherever they may be found in humble huts or beyond the deep seas. Thus Savitri is all praise far the company of the good. Rare and priceless indeed is the pleasure of the company of the good. They are immensely fortunate who get the opportunity, be it only once in the whole life, to enjoy even for a moment the pleasure of the company of the good.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Q. 14.—Give the substance of what Savitri says about love and marriage. **(U. P. Board 1961).**

Ans. Savitri says about love that love is the principal and most overpowering of all passions of mankind. Love at first sight is like a flash of lightning and the human heart finds its true lover all of a sudden without any deliberate attempt. Her love is Arcadian. Irresistible is the power of love. It is constant and never failing. We play and enjoy ourselves freely but suddenly and incident takes or mars our life. It is love at first sight which changes and determines the career and course of our life.

Being a staunch fatalist Savitri's views about marriage are based on fate. She regards marriage as a sacrament, a union of two souls unites together with the bond of true love. Marriage is a sacred ceremony to be performed once and once only. An Aryan girl chooses her lord once only and marries him for better for worse. Once a marriage takes place it can neither be changed nor broken. Men and women are complementary to each other and marriage brings about this union which has no separation or alteration. Even the icy hands of death cannot break the sacred bond of marriage. Such is the belief of Savitri about marriage.

Q. 15—What light does the story of Savitri throw on the status of woman in ancient India ? **(U. P. Board 1961).**

Ans. The first thing that we learn about the status of women in ancient India from the story of Savitri is that they had full liberty to go wherever they liked. They were treated on equal footing with men. Women in olden days were in no way regarded as inferior to men. Secondly there was no purdah system in ancient India. They were not imprisoned in the four walls of the house as painted dolls to be worshipped or neglected. They shared and suffered every burden of their husbands with grace and fortitude, thirdly when they grew into maidenhood they had freedom to choose their own husbands by means of Swayamvara *i. e.*, marriage by self choic. They were not bound to surrender to the whims or wishes of their parents. Of course they desired the consent and permission of their parents before the actual marriage ceremony was performed.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

Fourthly women in ancient India were also fairly educated. Illumined with the light of knowledge they could speak or express their views freely and frankly before others. For example Savitri spoke out her ideas about marriage fearlessly before her parents and sage Narad. She married a youth of her own choice. Her arguments and intelligent replies to Yama prove that women in ancient India were quite learned and wise. They were equal partners of their husbands in joys and sorrows. The story of Savitri indisputably testified to the eminent position and respectable status of women in ancient India.

Q. 16.—Give briefly in your own words Savitri's remarks on virtue and fate. (U. P. Board, 1962)

Ans.—When Lord Yama asked Savitri to go back to her home, Savitri said that she did not feel lonely and tired in the company of the good and her husband. She further added everything was false and short-lived in this fleeting world. The pleasures and attractive paegants of life were unreal and momentary. In this transient world nothing was real and earnest. The only valuable and imperishable thing was virtue of goodness. Every one should, therefore, follow the path of virtue or moral goodness which should be the aim of life. The path of virtue alone leads to glory. Savitri says to Yama.

"Virtue should be the aim and end
Of every alike, all else is vain."

When Naradji asked Savitri not to marry Satyavan because he would die exactly one year after his marriage, Savitri boldly expressed her views on fate. She was a staunch fatalist. She said, "If my fate so rules that I should suffer the miseries of widowhood, no power on earth can change it. No one can possibly change the course of destiny. Man is utterly helpless before Fate which rules over him and governs all his actions." Savitri firmly believed in the maxim, "What is alloted cannot be blotted", and with the same unflinching faith in fate she remained firm as a rock on her resolve to marry Satyavan.

Q. 17.—Illustrate from the story of Savitri the difficulties experienced by her in her love affair with Satyavan. (U.P. Board, . 958).

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

or

Savitri says to Yama, "Like gold we must be tested by fire". Show how this is exemplified in her own life. (U.P. Board, 1962).

or

'The course of true love newer runs smooth.' How would you apply this to the love-story of Savitri and Satyavan ?

Ans.—Savitri had to suffer a great deal in her love affair with Satyavan. When she saw Satyavan playing with his companions in the forest she fell in love with him at the first sight. She made up her mind to choose him for her husband, although he was then very poor. But it was no easy task to win Satyavan as her husband.

Lots of difficulties cropped up. Satyavan was poor, his father having lost his kingdom and eyesight, was leading a miserable life in the forest. When Savitri told her mother about her choice, she conveyed the news to her husband. Then the king, father of Savitri, did not give his consent to her marriage with Satyavan because he knew nothing about his character, conduct and family. At the same time Sage Narad came up there. He foretold that Satyavan would die exactly one year after the marriage. Then her parents forbade her to marry Satyavan. But Savitri remained firm as a rock to her resolve. She requested her father to give her in marriage to Satyavan, though poor and short lived he was, because what was allotted could not be blotted. No body change the lines of fate. When Naradji saw the firm determination of Savitri, he asked the king to permit Savitri to marry Satyavan and bless their marriage as it was the will of God.

Then exactly after one year of her marriage Savitri had to face the terrible calamity in the death of her beloved husband. She followed her husband's soul when it was carried away by Yama. She cheerfully bore all the hardships and danger of the long and arduous journey from earth to that dark worlds of Yama. At the same time this pleased the God of Death with noble views on virtue, fate, good company

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

and good conduct till she won back her husband's soul from the 'icy hands Death'.

In this way we see that Savitri had to suffer tremendously In her love affair with Satyavan. She went through fire and water to win her love and gloriously tried the dangerous path of true love which never runs smooth. Her whole life was tested and found pure like gold in the fire of sorrows and sufferings.

To attain the ideal of Indian womanhood Savitri faced all dangers, difficulties that beset the path of true love with grace and singular success. Her life was a splendid example of truth, beauty and love—all beautifully blended and purified in the terrible ordeal of enormous suffering and sacrifice.

Q. 18.—Give a description of the God of Death, and state why Savitri felt, Death was love.' (U.P. Board 1963).

Ans.—Savitri, while sitting beside her husband who was dying fast, saw a stranger glide down beneath the branches of the tree. It was no other than the God of death who was coming to take away the soul of Satyavan. He wore on his head a crown which show brightly in the dim light of the forest. His long cloak of deep red colour hung loose down upto his tree and his waist was decorated with a golden belt. His skin was dark as bronze. He had shining face but he was fearful to look at. His eyes were bright and full of mercy and love but whoever looked at him was frightened out of his wits. He carried a sword in his hand and he had a rope with a noose at its one end. Such was the mysterious ly awful appearance of the God of Death who personally came down to take Savitri's husband away from this earth.

At first Savitri got frightened to see the terrible form of the God of Death. But she gathered courage and stood up to offer her respects to the stranger. When she learnt that the stranger was the God of Death, she was striken dumb with fear and grief. But as he moved on with Satyavan's soul towards his dark kingdom, Savitri gently followed him. He surprised to see her coming behind him. He asked her to return home and perform the funeral rites of her husband.

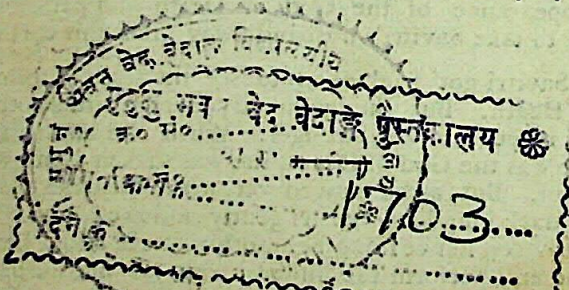
CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

मुमुक्षु भवन वेद वेदाङ्ग पुस्तकालय
ग्रन्थालय
आगत क्रमांक... 1105
दिनांक............ 148

But Savitri boldly replied that she had no duty except to low her husband wherever he went or was led. She a denounced the fleeting pleasures and bubble joys of t transient world and told the God of Death of h strong determination to follow the path of duty a virtue. The God of Death was very pleased with h speech and granted her a boon for the restoration of h father-in-law's eyesight and kingdom. Even then Savi followed the God of Death and described him as a symbol mercy and love.

This again pleased him so much that he granted h another boon for a hundred sons to her parents. But st Savitri followed the God of Death. He sternly asked her return home but she faced the situation tactfully.

She described the purest pleasures of company of t good so eloquently that the God of Death was immensely d lighted and promised her yet another boon without any exce tion. Now Savitri felt that the God of Death was Love, n Fear. She realised that he was deeply moved by her pie and prayer. She prayed to him to give her back her husban life and a hundred sons. The God of Death granted her t boon and set her husband's soul free. Savitri, thus, f that Death was Love because he was so moved and melt every time by her profound speech on the spiritual values life that he went on affectionately granting her boon aft boon till he restored all peace and happiness in her fami life by releasing her husband's soul. She realised that Dea was Love in a lucid form to be conquered only by Love.

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri

USEFUL BOOKS
FOR
Intermediate Students

1—Notes on English Prose Selection (Sidhant & Dev)
By—*P. S. Khare M. A., Gold Medalist*

2—Notes on Men & Ideals (C. Mahajan)
By—*P. S. Khare M. A., Gold Meadalist*

3—Notes on Famous Men of Action (S. Choudhry)
By—*P. S. Khare M. A. Gold Medalist*

4—Notes on Selected Inter Poems (R. P. Kichlu)
By—*P. S. Khare M. A. Gold Medalist*

5—Notes on Four Short Plays of to-day " "

6—Notes on Selected Modern Short Stories Saklani & Tandon
By—*P. C. Sexena K. P. College*

7—Notes on SAVITRI with text
Annoted By—*G. P. Gupta M. A.*

8—Notes on DAMAYANTI with text
Annoted By—*G. P. Gupta M. A.*

9—Notes on Kavya Kusum (डॉ॰ रामकुमार वर्मा)
लेखक प० रमादत्त एम॰ ए॰

10—Sanskrit Subodhni लेखक प० बटुकनाथ शर्मा एम॰ ए॰

11—Helps to the study of SAVITRI

12— " " " " " DAMAYANTI

13— " " " " " PATH OF PROGRESS

१४—गल्पदीप का सरल अध्ययन

१५—हिन्दी की श्रेष्ठ कहानियाँ का सरल अध्ययन

१६—कहानी कुन्ज का सरल अध्ययन

१७—प्रयाग का सरल अध्ययन

१८—चक्रव्यूह का सरल अध्ययन

१९—जय हनुमान का सरल अध्ययन

२०—विजय पर्व का सरल अध्ययन

२१— [illegible] अध्ययन

CC-0. Mumukshu Bhawan Varanasi Collection. Digitized by eGangotri